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THE  
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1. THE BRIDGE OF TOLEDO. Engraved by E. GOODALL, from the Picture by D. ROBERTS, R. A., in the Royal Collection at Osborne.
2. GARRICK AND HIS WIFE. Engraved by H. BOURNE, from the Picture by HOGARTH, in the Royal Collection at Windsor.
3. THE LION IN LOVE. Engraved by J. H. BAKER, from the Group by W. GEFFS.

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#### THE ROYAL GALLERY OF ART:

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The Plate from Mr. Uwins' picture of "Vintage in the South of France," has been at length fortunately obtained from the engraver Outrim: the engraving is, however, we lament to say, in so unfinished a state that we cannot promise its introduction into the *Art-Journal* for four or five months. It is now in the hands of a gentleman of honour, Mr. Lumb Stocks; and our subscribers may be fully sure of receiving it as an extra plate, as early as possible. We are quite aware that this circumstance prevents the binding up of the volumes; but we have already informed our readers of all the facts concerning the conduct of Mr. Outrim the Engraver.

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## THE ART-JOURNAL.



LONDON, FEBRUARY 1, 1855.

ON DESIGN  
AS APPLIED TO LADIES WORK.

BY MRS. MERRIFIELD.

## INTRODUCTORY REMARKS.

**T**HE recent impulse given to Decorative Art is one of the distinguishing features of the age. While all the energies of scientific men are directed to the increase of our social prosperity, another class equally large ministers to our luxuries, and exerts all its skill in captivating the eye. It is not sufficient to satisfy the understanding, the eye also must be pleased. From the palace to the cottage, from the jewelled coronet to the label on a match-box; from the Lord Mayor's state carriage to an advertising van; from the tapestried carpet to the printed drugget, we find everywhere evidence of the prevailing taste for ornament.

The love of ornament seems inherent in the human race, of which, indeed, it appears to be a peculiar characteristic. Man has been variously defined as a reasoning animal, a cooking animal, a trading animal; he might with equal truth be denominated an ornamenting animal. A savage, who thinks dress a superfluity, decorates his person with coloured feathers and glass beads; another inserts a ring in his nose, and a plug of wood in his chin; each considers his own fashion the most ornamental. There is a difference in taste, but the motive is the same in both cases. The American-Indian daubs his skin with patches of red, yellow, and black paint, and succeeds in making himself terrific, if he does not add to his beauty. The civilised European tries to improve his appearance by dyeing the hair and rouging the cheeks. Both are decked for conquest: the one would inspire terror, the other admiration; the one succeeds, the other fails. The savage is undoubtedly the greater genius of the two, the European makes after all but an indifferent imitation of youth and beauty; his defects are perceptible, in spite of the art by which they were attempted to be concealed; with Shakespeare we say to him—

"Nature disclaims thee—a tailor made thee."

The savage boldly rejects imitation, and bedaubes himself with an originality that excites our astonishment, if not our admiration. But there is design in his daubing, it has a meaning—deep and symbolical—which is intelligible to his countrymen; they know his intentions by the colours used, and the way in which they are applied. There is no need to ask with the king of Israel, "Is it peace?" the paint tells its own tale.

The savage is a rude artist perhaps, but an original one, he gains the point at which he aims; by his mode of decorating his person he conveys his meaning and his sentiments to the dwellers in the forest and on the prairie, and he inspires terror into the hearts of his opponents. The lesson that he teaches is that ornament should be appropriate.

The love of ornament is not an evidence of civilisation, it simply implies leisure on the part of some members of the community, the natural activity of the human mind that will be employed does the rest; voluntary occupation takes the place of forced labour. The Indian, in the intervals of the hunting or fishing season, and in times of peace, carves his canoe or his spear, makes cloaks of the vari-coloured feathers of birds, or weaves grass of different colours into ornamental mats or baskets. The Anglo-American seems the only nation in whom a love of ornament is not inherent; the Yankee whittles a stick, but his cutting never takes a decorative form; his activity vents itself in destroying, not in ornamenting; he is a utilitarian, not a decorator; he can invent a sewing-machine, but not a Jacquard-loom; an electric telegraph, but not an embroidering machine. With every other nation the superfluous activity of man finds a resource and a safety-valve in the decorative arts. We are indebted to the leisure afforded by the cloister for the restoration of almost all the Fine Arts. What the peaceful monks did not practise themselves, they encouraged in others. The ladies especially have in all ages indulged the natural love of ornament by practising fancy-work and embroidery for the adornment of the person or the dwelling. From the Greek Penelope downwards, they have occupied their leisure in ornamental work of this description. Matilda, the wife of William the Conqueror, left a lasting memorial of her husband's victory in the celebrated "Bayeux tapestry," so much valued by archaeologists for its representation of the habits of the age. The nuns, whose vows compelled them to wear the plainest garments, occupied themselves in embroidering magnificent robes for the priests. The Orientals have always practised embroidery, and to this day the Turkish women—perhaps it should be said the inmates of the Turkish harems, for they are of many nations—excel in the Art.\* In the history of India it is related that Nourmahal, the beautiful and ambitious wife of Jehanghire, while an inhabitant of the imperial harem supported herself, during four years that she was neglected by Jehanghire, by the sale of her embroidery, which, as the work of an empress, as well as for its intrinsic elegance, found a ready sale.

While men were chiefly occupied in military pursuits and in hunting, the task of clothing the family devolved upon the women; they spun the thread, and then wove the stuff in the loom. The description in the book of Proverbs of female occupations is applicable to those of European ladies—not excepting those of the highest rank—during the middle ages. "The virtuous woman," it is said, "seeketh wool and flax, and worketh willingly with her hands. . . . She layeth her hands to the spindle, and her hands hold the distaff. . . . She is not afraid of the snow for her household, for all her household are clothed with scarlet. She maketh herself coverings of tapestry: her clothing is silk and purple. Her husband is known in the gates, when he sitteth among the elders of the land.

\* Several specimens of Turkish embroidery may be seen in the museum at Marlborough House.

She maketh fine linen, and selleth it, and delivereth girdles to the merchant. . . . She looketh well to the ways of her household, and eateth not the bread of idleness." Although in the fifteenth century men had united into societies for the purpose of carrying on various arts and trades, and a considerable traffic in the products of the loom existed between the Italian cities on the one hand and England and the northern states on the other, yet we find that spinning and weaving were at this period royal occupations. The illustration,\* originally copied from an old French M.S., represents



a queen wearing a crown seated at a loom, and in the act of throwing the shuttle, while one of her handmaidens is spinning with a distaff and spindle, as still practised by the Italian peasant-women. Yet these works of necessity did not occupy the whole time of the ladies, and the readiness and facility acquired in the use of the needle induced them to fill up their leisure hours with embroidering and ornamenting the garments they had made.

## DIFFERENT KINDS OF FANCY WORK.

A few remarks on the different kinds of fancy-work which have, at different periods, enjoyed the favour of the English ladies, may prove acceptable to our readers.

**EMBROIDERY.**—The English, during the middle ages were especially skilled in this art, and many exquisite specimens of their work still remain. Mrs. Bray, in the very interesting description of Trelawne, the seat of the Cornish family of Trelawny, prefixed to the new edition of her novels, mentions a curious carved chair of ancient work, still preserved at Trelawne, as being most elaborately worked. Within an elegantly-designed border of scroll-work are executed copies of the woodcuts from the "Shippe of Fooles," published in the reign of Henry VIII. On other parts of the chair are toads, and owls, and other strange fancies.

Although embroidery was so extensively practised by women, still it was not so exclusively; the rise of towns, and the safety and protection afforded by them, led to the adoption by men of more peaceable occupations. They not only manufactured the goods they sold, but they made them up into garments, and embroidered them. Shakespeare describes the dress made for Kate the Shrew by a tailor or mantuamaker, and in our own times we have not

\* From an engraving in the work of M. Aimé Champollion, entitled "Louis et Charles, Ducs d'Orléans, leur influence sur les Arts, la Littérature, et l'Esprit de leur siècle, d'après les documents originaux et les Peintres des Mss." Paris, 1844.





quite forgotten the terms "man-milliner," and "man-staymaker." In England the art of embroidery was gradually and entirely abandoned to women, but on the continent it is occasionally, at least, practised by men, especially by officers, who, during peace, have much idle time on their hands. Nor is this occupation considered effeminate. I once saw an officer who had fought at Algiers, copying in Berlin wool, with the greatest skill, a beautiful painting of flowers, without any other guide than his eye. Another instance of the practice of this art by men may also be mentioned. It is on record that Ferdinand VII. employed his hours of banishment in embroidering a petticoat for the Virgin. Prejudice has taught us to consider the needle as the exclusive property of the female sex, and to look with contempt upon men whose occupations compel them to use it; yet, it may be asked, is it really more effeminate to copy a group of flowers in needle-work, than in mosaic, or enamel-painting? In India, and the East, embroidery is still executed indiscriminately by men and women. Many specimens of oriental embroidery, no less admirable for design and colouring than for their execution, are in this country. A specimen of Chinese needle-work, more remarkable for the brilliancy of the colours, and the excellent workmanship, than for the general design, is among the treasures preserved at Trelawne. It was presented by some Emperor of China to a member of the Trelawny family, when governor of Jamaica. Mrs. Bray, a lady of unquestionable taste, speaks of it in the most glowing terms. "The immense curtains," she says, "were made of a kind of cambric, embroidered with birds, in silks of such brilliant colours, so closely imitating nature, that I could almost have fancied the very plumage was there. The birds were grouped with the best taste imaginable. There were tigers, and tiger-hunts, and elephants, and processions, and fishing-parties, and emperors, and all the grades of Chinese aristocracy; all executed in a manner that, on examination, afforded (like the Bayeux tapestry) the most curious information respecting the habits, dresses, and customs of the people. A little essay concerning these might be drawn up from this bed. And all these subjects, with their ornamental borders, were worked in gold, silver, and silks, of such a dazzling brilliancy that they far exceeded any I have seen in this country. The curtains I thought magnificent: but the quilt, the ground of which was white satin, surpassed all the rest in splendour—it was indeed imperial. The Emperor's own dragons (and such beautiful ones I never saw or heard of before, except in the Arabian Nights' entertainment) shone almost like jewels, from the exquisite art displayed in the work. There were lions of gold, and pheasants, birds, and flowers, and ornaments of every form and fancy. . . . It was costly enough to have been offered as a robe for Queen Elizabeth, had she been living in our days, and retained her taste for fine clothes." On the design of this splendid piece of work some remarks will be made in a future number: here they would be out of place.

Besides bed-hangings and coverlets, chair-covers and dresses of ceremony, there was always, in countries where the Roman Catholic religion prevailed, a boundless field for the exertion of the skill and taste of the female part of the community, by embroidering robes for the priesthood or cloths for the altar. The prevalence of the

reformed religion, the progress of trade and improvements in machinery, checked the cultivation of this Art in England, but the inclination for the work, inherited from our ancestors, still lingered among the middle classes, though the taste which had guided the needle had long since been extinguished. During the last century embroidery with silk was practised, not as a decorative but as an imitative Art; pictures were copied with silk in the same manner as they are now with German wool, and at the commencement of this century it was deemed part of a young lady's accomplishments to work upon white silk a map of Europe or England, or to make a copy on similar materials of some picture. Public taste was at this time at a low ebb, although much of this kind of work was done: few designs were adapted to it by those who supplied the patterns, stretched the silk on the frame, and traced the outline in black, for so mechanical was the work become, that the lady's share in it was limited to filling in the colours. The two favourite subjects, and in fact the only two that I remember, were the "Sacrifice of Abraham," and "Charlotte Weeping at the Tomb of Werther." In these, gaudy and crude colours attracted the eye without satisfying the taste, and the fine pink and white complexions were scarcely in harmony with the subjects. As for the last-mentioned composition the common-place sentimentality of the design was on a par with the morality of the subject, the introduction of which into a lady's school must ever be a matter of surprise. And who was Charlotte? who was Werther? were questions which the school-girls might have asked to this day, had not one of the pupils, with a full appreciation of the sweetness of stolen joys, smuggled into the school a copy of the novel in which the history of the lovers is related. Considering the tendency of the book, its extreme popularity in this country is quite astonishing.

**TAPESTRY.**—In former times it was the custom to cover the brick walls of apartments with hangings of tapestry or gilded leather, a production for which Venice was famous during the middle ages. The tapestry was movable. It was woven in square pieces seven or eight feet high, and frequently, instead of surrounding the whole apartment, a piece or two was hung around the dais, or immediately behind the principal personages, as in the annexed woodcut.

Instead of a regular pattern, as in the cut, historical scenes or hunting-pieces were frequently represented. The Flemish were particularly distinguished for the skill with which they executed this work, and for the beauty and durability of their dyes. Such was the importance attached to tapestry during the middle ages and cinque-cento, that the greatest Italian artists did not think it beneath them to make designs for it. The cartoons now at Hampton Court were, with others, designed by Raphael for the purpose of being copied for the tapestry decorations of the Sistine Chapel. They were worked in tapestry at Arras, in Flanders, whence our term "Arras," and the Italian "Arazzi." The execution of these tapestries is said to have been superintended by Bernard Van Orlay, a Flemish artist. Among the peculiar beauties of the cartoons by Raphael, connoisseurs have remarked the skill with which the designs were adapted to the material to be employed, and the introduction of many decorations calculated to produce a beautiful effect in tapestry.\* Hence we derive a

lesson which should be constantly borne in mind; it is a golden rule in decoration: the design should be always adapted to the material in which it is to be executed.

Flanders continued for a long period celebrated for its tapestries; at length the secret of the scarlet dye so much admired in the old Brussels tapestry was brought, together with the art of weaving the tapestry, to Paris, by Canage and Clucq. Louis XIV. was not slow to perceive the advantages to be derived from the introduction of the new Art; he established the royal manufacture of the Gobelins upon the foundation of a dye-house for wool established in 1450, and conferred upon it those privileges by which it finally became, and still continues, the first establishment of the kind in the world. Artists of every description are engaged to instruct the students and workmen in the arts of design and colouring, and in chemistry applied to



dyeing. Although the original use of tapestry has been superseded by paper hangings and other modes of decoration, the royal manufacture of the Gobelins is carried on with the same energy as when it was first established. The workmen are constantly employed in copying the finest pictures. They accomplish their task with the utmost exactness, and the work is so delicate that at a certain distance the tapestry looks like the painting itself. This advantage, which is derived from the kind of stitch used in the tapestry, gives to this material an infinite advantage over imitations of pictures in German wool. What adds to the apparent difficulty of weaving the tapestry is that the back of the tapestry is next the workman, consequently he cannot see what he is doing.

The weaving of tapestry was frequently practised in this country as the recreation of ladies of family, who occasionally made their own designs. Of this, Mrs. Bray mentions an instance in two pieces of tapestry, which are preserved among the

\* See "Trelawny of Trelawne," Introductory Chapter, p. 23, New Edition, 1845.

\* See Kugler's "Handbook of Painting," edited by Sir C. L. Eastlake, p. 278, First Edition.



family relics at Trelawne. This work, which is more remarkable for the mournful interest attached to its history than for its design or execution, was executed by Letitia, the daughter of Trelawny, Bishop of Winchester, and the heroine of Mrs. Bray's novel entitled "Trelawny of Trelawne." The subject of the tapestry is a sad one; some mourners are assembled round an obelisk, sacred to the memory of one loved and lost. The tone of deep feeling which was manifest in spite of the imperfect character of the execution, gave an interest to the work, which was heightened by the melancholy story attached to it. It was a mother's tribute to the memory of an only and promising son; and it is related that she remained in the room in which it was executed, and which was hung with black, for a whole year, until she had finished the tapestry. She never recovered the loss of her child, but died soon after of grief.

A near approach to the effect of tapestry were Miss Linwood's copies in needlework of large pictures, which were the admiration of our childhood, and one of the wonders of the age. At this distance of time, it would be difficult to give a just opinion of their merits, which appeared the more extraordinary from the large scale on which the figures were executed, many of them being life-size. Yet it was probably to this very circumstance that they were indebted for great part of their good effect; for the stitches being more numerous and proportionally smaller in large figures than in smaller works, the drawing of the features was less affected by the peculiarities incident to the material.

**GERMAN-WOOL WORK.**—Under Queen Adelaide, worsted work, in which she delighted, and which had never been entirely laid aside in this country, received a fresh stimulus by the introduction of German wool, which was a great improvement upon the English material. The canvas was also improved, and the yellow threads which crossed each other at regular intervals, and so rendered the counting of threads a comparatively easy task, recommended it to old eyes as well as to young ones. Everything that could be made of Berlin-wool was made of Berlin-wool; even the gentlemen came in for a share of the favourite decorating material. The ladies worked for them caps, waistcoats, and slippers. There were few bachelors so lonely as not to possess some fair friend who provided him with one or other of these articles. Allured by the beauty and numerous shades of the colours, and desirous of novelty, the ladies began to copy pictures in German-wool. And barbarous were the copies produced; it had been attempted to accomplish that for which the material and mode of execution were totally unfit. Instead of accommodating, as in the cartoons, the design to the material, the moderns had endeavoured to reverse the process, and make the material conform to the design. Instead of the truth, the grace, and the effect of the Flemish tapestries, we have distorted features and outlines, traced with a laudable feeling for the observance of the second commandment, a chaotic assemblage of gaudy and crude colours, without harmony, and without keeping—a very libel on the paintings of which they professed to be copies.

**KNITTING.**—Almost simultaneous with the introduction of Berlin-wool, and from the same German source, was fancy-knitting both with wool and cotton. Modern ingenuity was taxed to the utmost to invent new stitches and new patterns, and books were published to make them known. Caps,

comforters, shawls, neckerchiefs, polka-jackets, muffs, cuffs, gloves, stockings, socks, purses, bags, fringes, covers for pillows and ottomans, table-mats and quilts, were knitted in various stitches and with different materials. The cry was

"Let those 'knit' now that never 'knit' before,  
And those who never knit, now knit the more."

**CROCHET AND NETTING.**—Then, when every one had learned to knit, crochet was introduced, and what had been previously knit was now to be executed with the crochet needle. Netting was a little more refractory; it could not be employed in so many ways as knitting and crochet, but that was also pressed into service.

**TATTING AND TAMBOURING.**—Among other kinds of work that were once fashionable, may be mentioned tatting and bobbin-making, and tambour-work. The last, so called because the muslin on which it was executed was stretched over a frame like the head of a drum (tambour), was probably of Oriental origin. Embroidery on muslin with braid, white or coloured, was also popular for a time, and even the tedious operation of making pillow-lace found favour with certain ladies, among whose virtues patience must have been pre-eminent.

**PATCHWORK.**—Among all those that have been mentioned, there is perhaps no kind of work which has maintained its popularity for so long a period as patchwork. This, which probably originated in economical motives, has, too frequently, no other recommendation. The industry of the worker is more apparent than her taste. Patchwork is a mosaic, in which gaudy colours and variety too often supply the place of harmonious and elegant design. It has a certain beauty from the geometrical regularity of the shape of the pieces of which it is composed, and the variety of the colours. Where economy is not studied, it is certainly susceptible of beauty, by the introduction of a regular design and of assorted colours; and, in spite of Miss Mitford's severe remark on patchwork, some very beautiful geometrical designs are occasionally to be seen executed in this kind of work.

Another kind of patchwork was once in fashion. In this shreds of coloured broad cloth, about three inches in length and one fourth of an inch broad, were knitted into rugs for the hearth and carriage. These were warm and neat, nothing more; economy alone could reconcile the maker to the laborious task she had undertaken. The weight of a hearth-rug thus made was, when finished, a load for a porter, rather than for a fair lady's fingers. It was making a toil of a pleasure. As might be expected this fashion was soon over.

**FEATHER-WORK.**—Some years ago feathers supplied a material for fancy work; goose down was at a premium, for the ladies were employed from morning till night in sowing the tufts on to calico for muffs, tippetts, and dress trimmings, as an imitation of swan's down. Tail feathers of peacocks and turkeys were made into hand-screens, while smaller feathers, especially those of peacocks, guinea-fowls, and pheasants, were worked up into muffs and tippetts. The cold weather over, feathers were thrown aside, and **BREAD-WORK** became the fashion. Small beads the size of pins' heads, of imitation gold, of steel, and of various colours, were formed into purses and bags, necklaces and bracelets. Bugles also were formerly in favour for ornamental purposes, and have within the last two or three years been again introduced; at the present large beads are all the fashion.

**STRAW-WORK.**—Straw was next placed in requisition, and was worked up into a variety of fancy articles. Other works were executed

with spangles of gold and silver, and thread of the same material. But it were an endless task to enumerate half the varieties of needle-work which from time to time have enjoyed the favour of those whose chief object in life was to kill time, as well as those whose industrious habits led them to seek light and elegant occupations in the intervals of more serious pursuits; one employment, however, the popularity of which was as singular as it was short-lived, must not be suffered to pass unnoticed. Within the recollection of the present generation **SHOE-MAKING** was all the fashion; "every lady her own shoe-maker," was then no joke; the awl and the last formed part of her travelling equipment, and the silk, satin, or velvet shoes in which she danced a quadrille or a waltz, were of her own manufacture.

Other descriptions of fancy-work, for the term should not be confined to such as are executed with the needle, must now be noticed. Among the most beautiful may be enumerated **ARTIFICIAL FLOWERS**, whether formed of muslin, paper, feathers, shells, or wax. Seals made of gum or bread from wax impressions were much in favour in the first quarter of the century.

**BREAD AND GUM SEALS.**—Bread seals especially had a great run. They were made of the crumb of new rolls, kneaded with the thumb in the palm of the hand, and coloured generally with indigo. The kneading was a long operation, occupying from four to five hours, and was carried on until the bread was of the same doughy consistence throughout the mass. Without this precaution, the seals, when dry, would inevitably crack.

**FILIGREE WORK** is probably unknown to the younger readers of this Journal. It was used for ornamenting tea-caddies, card-boxes, and similar articles. The only materials necessary for this work were several rolls of paper, white and coloured, about the eighth of an inch in width; the rolls of paper were sold ready for use. The work consisted in forming, by partially unrolling the paper and gluing the edges, various designs of scrolls and curvilinear figures, which, when done, bore a remote resemblance to filigree work executed in silver. The design was preserved from injury by raising on the edges of the surface to which it was applied, an edge of wood, or metal, of the same height as the paper. The effect was pleasing, but the work soon became dirty.

**BLACK AND WHITE.**—Another kind of fancy work which had formerly great success, was an imitation with black paint (water-colour) on white wood, of inlaid work in ebony and ivory. As the patterns of this kind of decoration were sold in the shops, and were traced upon the wood, no great knowledge of drawing was required to enable a lady to produce showy specimens of this Art.

**POTICHOMANIE.**—Solomon's proverb, "there is nothing new under the sun," and "the thing that has been shall be again," holds good in Decorative Art as in other things. The new accomplishment, now so popular, called *Potichomanie*, is but a resuscitation and combination of some varieties of fancy-work, which were fashionable about thirty years ago. The earliest form of this decoration consisted in applying to the inner surfaces of colourless hyacinth glasses, daubs of water-colour paint of different colours. These daubs were suffered to run one into another at the edges, as in the process called "marbling." When dry a coat or two of thin plaster of Paris mixed with water was applied to the inside of the glass. This set in a few minutes and secured the



colours from injury by water, and also gave them body or solidity. The glasses were then filled with water, which had no action on the plaster of Paris, and the flower-roots were placed in them in the usual manner. A still nearer approach to Potichomanie is to be found in some country villages, where window-blinds are formed by gumming to the glass flowers and birds cut out of chintz furniture or paper-hangings, and then covering the inner surface with oil-paint. Five or six years after the vari-coloured hyacinth glasses had been introduced, it became the fashion to paint with oil-colours the outer surfaces of large raisin-jars and others of suitable form. When the paint was dry, birds and flowers, cut out of chintz furniture or paper, were fastened to the surface of the jars, which were afterwards varnished. They were used for dried rose-leaves, lavender, and other scents. Many of these jars are still in existence.

Potichomanie is now so fashionable that the shop windows are full of specimens of the art to the exclusion of other fancy-work, and one cannot walk along the streets without meeting shop-boys carrying glass vases, and other materials for it in their hands, so that the fact almost verifies the name *Potichomania*.

It may, therefore, appear superfluous to describe it, yet as some of the readers of this Journal may not have been initiated into the mysteries of the Art, I shall briefly explain the process. Figures, birds, flowers, &c. — cut out of paper and properly arranged — are gummed on the right side and placed on the inside of thin glass vases. A coat of varnish is applied when the figures are dry, then a coat of oil-paint of a suitable colour, and lastly, another coat of varnish. The effect, where the pattern is well arranged, is good, and the glazed surface of the vase with the opaque colour within forms a good imitation of china. Generally speaking, the taste shown in the arrangement of the figures is by no means good, and in some it is execrably bad; so much so, that it is more than probable that this fashionable occupation will exercise a pernicious influence on the public taste. It is a kind of patch-work in which the most incongruous designs of all nations and periods, Greek, Etruscan, Egyptian, Chinese, Indian, and Modern European, are jumbled together in inextricable confusion, and with a total ignorance of artistic effect and the rules of ornamentation.

**ORIENTAL TINTING.** — Another kind of Decorative work was Oriental tinting, which had the recommendation of requiring little knowledge of drawing. In this process the design was traced on thick transparent paper as many times as there were colours to be applied. The space to be occupied by each colour was accurately cut out, and being laid upon the article to be tinted, the colour was scrubbed on with a hard round brush, cut flat at the end. The tracing being removed, that for the next colour was laid in its place, and the new colour applied as before. The process was repeated until all the colours were filled in, the delicate markings and finishing touches were then added with a hair pencil. Work so mechanical as this had of course nothing of an artistic character; it was popular for a time and was then almost forgotten.

**JAPANNING.** — The imitation of articles of Oriental design by the process called Japanning was at one time extremely popular, and as the process was equally applicable to papier maché, wood, or metal, and of great durability, it was ascertained to be extremely valuable. It was first practised in Europe early in the seventeenth century, and many

recipes for the varnish were contained in the books of "Secreti" of that period. At first Indian designs were copied, and this was partially the case when the process might be said to have been revived in the present century. A change for the worse then took place, Chinese designs, with their ill-drawn figures and extremely conventional landscapes, were substituted for the graceful Indian patterns. But even these Chinese designs were preferable to the degraded taste that introduced copies of pictures on tea-boards with mother of pearl inlaid for the high lights. That these found many admirers is evident from the extent to which the Art was practised. From a mere fashionable pastime, it has now become a staple article of manufacture, for which there is an ever-increasing demand, and the Art which at first served to fill up the tedium of an idle hour, now furnishes hundreds with the means of existence. The large papier-maché establishment of Messrs. Jennings and Bettridge proves the demand which exists for this description of fancy-work, and the numerous purposes, useful and ornamental, to which it is applicable.

**PAINTING.** — Under the term fancy or ornamental-work might be included painted screens, card-racks, and card-boxes, boxes for allumettes, chess and work-tables. Before the introduction of German wool, much time was spent on the production of these articles, but the designs had in general no more pretension to originality than those for needle-work. They were in general procured from the shops, or drawn by the teacher, who frequently, by dint of the process called "touching up," contrived to do a great deal of the painting. A favourite sort of painted ornament consisted of figures of gleaners, haymakers, gypsies, and other rural figures, painted on pasteboard, and then cut out, the feet of the figures were stuck into a piece of black wood as a support, and a receptacle for cards or allumettes fastened on at the back. Two or three of these figures frequently adorned the chimney-piece, and the incongruity of the flat painted figures with the allumettes or cards at the back seems never to have been perceived, while the ingenuity of adapting them to these purposes was of itself a claim to admiration, even if they had not been the work, or at least professed to be such, of some member of the family. How frequently has this plea been an excuse for countenancing bad taste!

Having thus briefly mentioned the principal kinds of fancy-work, as well those executed with the needle or otherwise, which from time to time have occupied the leisure of our countrywomen, I proceed now to offer a few general remarks concerning them.

#### GENERAL REMARKS.

In the first place it may be observed that of the fancy-works enumerated, all those inventions that were really valuable have been preserved; and secondly, that from the improvements introduced into machinery, the labours of individuals have, as in the case of embroidery, lace-making, and similar works, been transferred to the loom; and that other fancy-works, such as those executed in German wool, and by the process of japanning, have expanded into lucrative trades and callings, and have been the means of furnishing thousands of individuals with a respectable mode of earning a living. It is a subject of congratulation also that the persons most benefited by the establishment of these trades are women, whose subsistence is obtained by the exercise of arts originally introduced as the amusement of the wealthy classes of their own sex.

The pastime of the one is become the labour of the others. The introduction of any art or business which leads to the employment of females is always beneficial to the community, especially when it can be carried on at their own homes.

It is much to be regretted that, as regards the lady-workers, the taste in design has not kept pace with the mechanical skill displayed in fancy-works. The reason is obvious. A skilful design implies thought, fancy-work is practised by ladies merely as the amusement of an idle hour, consequently they wish to do it with as little exertion as possible. Thought is fatiguing, invention is laborious; they can afford to pay some one to do the thinking for them. Besides it is so amusing to turn over portfolios of patterns when one wants to kill time. So the ladies purchase the designs, and not unfrequently procure them to be drawn out on their work; they can fill in the colours, but cannot trace out the forms. In the choice of the subject, they seek only to please the eye, they are not aware that Decorative Art in fancy-work has its rules as well as what is denominated high Art. They are delighted above all with direct imitation of nature: the representation of a bird, an animal, a flower, especially one of those gigantic specimens now so fashionable, commands their admiration. "How natural!" they exclaim, then secure the pattern, work it, and have it made into a footstool! With similar bad taste, the head of a dog or a fox is made to cover the front of a slipper, yet how absurd, not to say startling, is the effect produced by the head of one of these animals protruding from beneath the trowsers of a sportsman!

Ladies have yet to learn that *direct imitations of nature are to be avoided in ornamental designs, and that direct imitation of any objects is inadmissible, where the object itself would be out of place.* Thus, for instance, flowers, birds, and animals are not designed to be trodden underfoot, and we violate the rules of ornamental design when we place them in this situation.

This defective taste, although the result of ignorance, is not always the consequence of indolence; many would do better if they could. Some would even invent their patterns if they knew how to set about it, a few actually do so. Yet, it may be asked, are they satisfied with their designs when drawn? They have sufficient taste to perceive that something is wrong, but are not able to discover where the error lies. The detection of an error is the certain road to amendment, and the only way to detect an error in design is to study the rules by which that design should be regulated.

A few years back the laws of Ornamental Art were unknown in this country. In France they have been recognised for a longer period, and their influence on the public taste has been universally felt and acknowledged. The excellence of the French designs is admitted, and they are preferred in this country, even when no reason can be given for the preference. Our schools of design have done much for us in the improvement of our national taste, the Department of Practical Art still more; but the latter has not yet had time to extend its influence to the community at large; it is at present limited to the few who can take advantage of the direct instruction offered by it, or the less direct advantages presented by its valuable museum with its explanatory catalogue. Though the number of those who enjoy these advantages is continually increasing, yet there are many who have no opportunity of profiting by them. As the principles taught in these schools are applicable not only to those who practise the



Decorative Arts as a means of subsistence, but as they apply with equal force to the fancy-works which occupy the leisure hours of ladies, it is presumed that some knowledge of the principles of Decorative Art would be willingly attained by many of those who practise these arts, were the opportunity of acquiring them presented.

I propose, therefore, in a future number of this Journal to attempt to explain in popular language the rules of Decorative Art in their application to fancy-work, and to illustrate them by examples as far as this can be accomplished by wood-cuts.

As an additional inducement to acquire these principles, I should mention the general improvement in taste which must inevitably result from the study, the effects of which will be perceptible not only in designs for fancy-work, but in the selection and arrangement of household furniture, and in personal decoration.

### CRAWFORD AND HIS LAST WORK.

A VISIT to Crawford's studio always seems to me like a peep into the grandest phase of American life,—a phase where her moral energy and young untamed power are elevated and sublimated by the highest flights of genius. But a few months back it was my pleasing duty to describe in this journal a colossal monument of the noblest conception, dedicated to the memory of Washington, about to be erected in the city of Richmond: and now, ere five months more have passed over our heads, this wonderful sculptor, as prolific in his powers as the rich Italian nature in which he lives, is already finishing a second gigantic undertaking. Such wonderful rapidity is too apt, in unskilful hands, to degenerate into feeble mannerism, or to come, as Hamlet says, "tardy off;" but in the present instance rapidity and perfection are united, and all must appreciate the powers of a master-mind capable of creating immortal works—works that will be embalmed in the history of his country, that will form themselves a chief feature in its artistic history—with a propriety and correctness of design commensurate with the brilliant readiness of their execution. Excellence, which is usually only attained by years of weary labour, seems to rise spontaneously and intuitively at Crawford's bidding. He hits off his marble epics as a poet would turn a graceful stanza; he calls forth a whole generation of noble and idealised beings, as did Deucalion and Pyrrha of old,—gathering and flinging down the stones that lay beside them, and, by their inspired touch, creating a new race. Yes, Crawford is a wonderful man, gifted with a genius vigorous and ardent as his country's hopes; and the consciousness of possessing such an artist—by turns fiery and poetic, domestic and dramatic, ideal and natural, grasping every phase of sentiment and of passion, and rendering all with equal truth and fervour, sweeping through each changing harmony of fancy, and drawing delicious melodies from all—cannot fail powerfully to influence the present artistic aspect of America,—that large-souled and loving mother, who cherishes all her various children, arraying herself, so to say, in their individual renown.

In the early development of the destinies of that mighty land, life, and the necessities of life, were the first considerations. Then came war, commerce, and agriculture. All the superabundant energy of the West was turned to the possession of material and palpable greatness. But now that their essential end has been attained, and America flourishes as one of the most powerful nations in the world, she too turns to worship at the shrine of Art. There is a great artistic movement taking place in the great continent. Americans are great travellers: they love the sunny South, they are enlightened and prodigal patrons of Art and artists, and carrying home with them across the broad Atlantic the traditions of the elder sisters of the universe, gathered amid the mighty capitals of the Old World;—they also would deck their virgin soil with the finest productions of native genius—an easy task, while they possess artists like Crawford, who can execute a colossal monument sixty feet in height in little more than a year. Many other works on a large scale are in progress by various artists in different parts of the States. An equestrian statue of Washington is preparing for New York, and another large statue of the same

hero is to be placed in the garden of the Capitol at Washington. The Capitol itself, one of the finest buildings in America, is about to be considerably enlarged by the addition of two immense wings, each provided with a grand façade on either side, the building standing detached in the centre of a park or garden. Doors in bronze, in the style of the Florentine baptistry—the gates of paradise as Michel Angelo called them—are to be entered, of which Crawford is to furnish the designs. Doubtless the Americans will avail themselves largely of his genius in carrying out the whole of these important additions to their House of representatives. The last work on which he has been engaged is the pediment of one of these new wings, the first erected; and I should shrewdly "guess," that when his countrymen see how wonderfully he has succeeded both in grandeur and propriety of composition, they will allow no other hand to trace the history of the national triumphs. The entire Capitol decorated by his chisel would be a noble legacy for the nineteenth century to bequeath to future ages.

I saw the pediment this day at his studio, the tympanum of which is 72 feet in length, and 8 feet in height at the apex. In the centre stands a figure of America, heroic size, a grand inspired-looking form of noble features and majestic presence. The head is thrown back as if "commerce with the skies,"—she reads there the future glories of her name. She wears the Phrygian cap of liberty: a loose tunic falls about her limbs in easy folds; a star-sown mantle is lightly flung over her shoulders; one hand is outstretched, the other bears two crowns, one of civic, the other of military glory; her feet rest on a rock against which the billows beat; an eagle stands beside her; while the rising sun appears behind, a suggestive emblem of her ever-growing and increasing power, a power which has not yet seen its meridian. Dignified and solemn as is the action of this figure, there is a feminine softness and beauty in the expression and the features, very charming. It is the first idealised figure of a country I ever could admire. Usually the artist appears so overcome by the gravity of such a subject, that the emblem of the soil, becomes as ponderous and heavy, as the soil itself, the result generally produced being a kind of colossal horror.

America as an ideal figure is shaped according to classical requirements, but the remainder of the work, consisting of twelve figures, are appropriately represented "in their habit as they lived;" yet is this habit so skilfully adapted to the exigencies of sculpture as to leave nothing to be desired. There is no conventionalism in this work, but sufficient attention has been paid to classical details, to render it perfectly statuesque. In this arrangement the artist has shown consummate judgment, for in unskilful hands, nothing certainly can be more odious than the eccentricities of modern costume. The subject of the sculpture,—"The Progress of Civilisation in America,"—has however enabled Crawford to represent various studies of the nude, an opportunity of displaying his artistic skill which he has seized with the eye of a master, placing them in most happy contrast with the draped figures.

To the right of America savage life is represented. First in order stands the upright figure of a backwoodsman, stript to the waist, cleaving the stump of a great tree. The play of limbs and muscles in this powerfully conceived form is natural and lifelike. He raises the axe with so sure and ready an aim, there is such a vivid and unmistakable expression in the action of the stalwart Pioneer, who gazes down earnestly on his work the while,—that one positively looks to see where the next blow will fall. A snake creeps out from the tree, hissing at the intruder, who drives him from his accustomed hole in the withered old stump. This snake constitutes the link between the backwoodsman and the Indian group beyond, for it is with them that the poisonous reptile is about to take refuge against their common enemy. The Indian group is full of a wild and fervid poetry, the air of the primeval forest and the boundless prairie breathes around them. There is an Indian boy, nude, bearing on his shoulders the game he has killed, spitted on a rough stick; beside him reclines a hound on whose head his hand rests. The air and step of this Indian boy are perfectly elastic, one sees him in fancy cleaving the mountain, or penetrating the thickly matted forest, with the swiftness of a young roe; he is a real child of the desert. As he passes along, treading so lightly as he moves, he turns his head over his shoulder with a look of mingled indignation and curiosity towards the labouring woodman. What does he know of labour, that free-born prairie child, whose home lies anywhere between the blue heavens above and the green earth beneath?

Resting on a low mound is seated the Indian chief, also a nude figure, excellently modelled. His head crowned with tufted feathers, rests sadly on his hand, the weary chase of life is over, he is dying—the Great Spirit waits to conduct him to the fur-

off hunting-grounds, that dreamy land where souls repose in boundless prairies. His tribe has disappeared, he is left alone, the solitary off-shoot of a mighty race; like the tree-stump beside him he is old and withered, already the axe of the backwoodsman disturbs his last hours; civilisation, and art, and agriculture—all mysteries to him incomprehensible—have desecrated his home; his hour is come, and the dark shadows of the past gather him into their bosom! On the extremity of the mound is a squaw, nursing her little infant, a sweetly poetised figure, where the Indian characteristics, admirably preserved, are yet toned down and made subservient to feminine beauty. The mother, with prophetic fear, grasps her infant to her bosom, she reclines her cheek on its tiny face as though, in her great love, she would shroud it from the inevitable fate awaiting its race, its name, its very land; a fate sadly imaged forth by a heaped-up grave before her. This melancholy symbol terminates the extreme point of the composition.

On the opposite side of the central figure appears the delineation of civilised life, as contrasted with the characteristic details of an expiring race. First in order stands the soldier, a spirited full-length figure, the very embodiment of martial ardour. With an air of bold determination he draws his sword from the scabbard, and seems as it were to challenge the whole world to meet him then and there in deadly combat. If they will but come he is ready! That figure appeared to me the concentration of American combativeness, young, fresh, and dauntless, unbroken and unscathed as yet by age or suffering, breathing the essence of untamed valour, and going forth conquering and to conquer. Crawford has attired his young hero in the national uniform of the revolution; which as he himself remarked, is the classical costume *par excellence* of America. The obvious difficulties in the treatment of modern dress have been successfully achieved. Contrasting with the warlike action of the soldier is the merchant, who, seated on a bale of goods, turns over the globe, which rests on another bale beside him,—a suggestive emblem in these money-making days. His outstretched hand spans with contemplative action the ocean dividing the Old and the New World, indicating, together with an anchor lying on the ground, that navigation and commerce have made them one.

Next to the merchant stand two youths returning from school, linked arm in arm. Crawford, always happy in his children, has been particularly successful in this conception. Those boys are positively beautiful; they actually move along with a freedom and *disinvoltura* which reminds one of what Michel Angelo said to the horse of the Capitol—"Camina!" Perhaps the embarrassing details of modern dress have never been more triumphantly surmounted than in those boys, who might be Romans if we did not know they were Americans. Enthusiasm and youthful ardour beam in their up-turned faces as they advance, their drapery flying in the breeze, the taller one pointing onwards with earnest and significant movement. Altogether those boys charmed me, there is a "go-ahead" air about them, tempered and chastened to the exigencies of marble, full of characteristic and energetic expression. A schoolmaster is seated next, teaching a little pupil, a difficult question has been proposed, the child is fairly puzzled, and raises his hand to his head as he stands by his master's side in a perfect maze of bewilderment.

Last in this division comes the mechanic, the emblem of material as contradistinguished to intellectual power. He reclines on a wheel, the great engine of all artificial force. A burning look of fiery energy darts from his eyes, cleaving in rapid gaze the region of geometric thought, as he lies there resting on his wonder-working tools. Like Archimedes that workman would upheave the world itself, if he could poise himself in air. This figure is also full of individuality and admirably characterises the fresh young life in the second West. Contrasting with the sad symbol of the Indian's grave, a heap of wheat-sheaves fill this extremity of the pediment.

One can fancy the proud delight with which the arrival of this work will be welcomed in America, as something similar to the triumphant feelings of national gratification, with which the early Florentines hailed the uncovering of Michel Angelo's immortal statues in the Medicean chapel of the San Lorenzo, or of Brunelleschi's dome in the Cathedral. America is young, and enjoys the pleasures of her youth. The nineteenth century may, if she knew how to use aright the talents of her native artists, be to her a *cinque-cento* period of brilliant creation, on which future generations may look back with national triumph,—a triumph in which the name of Crawford will stand gloriously pre-eminent.

FLORENTIA.

ROME, December, 1854.



## THE ROYAL PICTURES.

## GARRICK AND HIS WIFE.

W. Hogarth, Painter. H. Bourne, Engraver.  
Size of the Picture, 3 ft. 3 in. by 4 ft. 4 in.

HOGARTH was born in the parish of St. Martin Ludgate, London, in 1697 or 1698, and died at his house in Leicester Fields in 1764. His name requires no panegyric; it has been universally recognised as that of a great moralist; for if the pencil may claim equally with the pen, the privilege to convey instructive truths, then the works of this teacher will continue, so long as they endure, vivid and argumentative exponents of good and evil; so powerfully expressed too, that, in them, virtue may trace the pathway to happiness, while vice and folly must shrink abashed from the mirror which reflects their depravity and exhibits their degradation. We are not alluding to productions such as that before us; but to those—wonderful both in composition and execution—on which his renown is based, and which are too well known to require especial description.

The artist-mind of Hogarth was truly original; before him, either in our own country or elsewhere, there were none who permitted its tendency to have such undisputed sway. All great painters have wooed Nature, but the majority of them in her most beautiful, or loving, or graceful forms; others, in lowly, sometimes unattractive, and not unfrequently debasing aspects; but Hogarth dived into her deepest and most gloomy recesses, where "Morality sits weeping over the orgies of iniquity," drawing forth from "caverns of all unrighteousness" pictures which startled mankind by their living verity, and rebuked them by the exhibition of the low estate into which humanity may sink when following, without restraint, the devices and imaginations of a corrupted heart. What the writings of *Æsop*, *Juvenal*, and *Horace* exposed to the ancients, the pencil of Hogarth has shadowed forth to us: those who discover in his works the caricaturist alone are ignorant of their highest purpose. Dr. Waagen, the distinguished German writer on Art, says, in allusion to Hogarth's "Marriage à la Mode," "What surprises me is the eminent merit of these works as paintings. All the most delicate shades of his humour are here marked in his heads with consummate skill and freedom, and every other part executed with the same decision, and for the most part with care."

The portraits he painted are scarcely known, though had he produced nothing more than these, his name would not have been lost to posterity, for they possess great merit; indeed he met with very considerable success when he first took the house in Leicester Fields and commenced portraiture; but it could scarcely be expected that one who sometimes made courtiers and high-born dames the subjects of his satire, would be permitted to portray them as they desire to be represented: moreover such labour but ill accorded with his genius and tastes, and he only practised it occasionally; while even then, as in the united portraits of "Garrick and his Wife," some gleams of his natural humour would break forth. In this picture Garrick is seated at his writing-table; Mrs. Garrick has apparently entered the room unobserved, and is about to snatch the pen from the hand of her husband, while the latter is in a reverie; he is writing his "Prologue to *Tasso*." The idea seems to be borrowed from Vanloo's picture of "Colley Cibber and his Daughter," painted in 1740, and engraved by E. Fisher, in 1758. Hogarth's picture has been twice exhibited at the British Institution, once in 1814, and also in 1853. Mrs. Garrick was the daughter of a respectable citizen of Vienna, and was engaged as a dancer at Drury Lane Theatre in 1746: three years afterwards she was married to her husband, whom she survived upwards of forty-three years. In 1823, the year after her death, this picture was sold, at the sale of her effects, to the late Edward Hawke Locker, Esq., one of the commissioners of Greenwich Hospital, for the sum of 75*l*. 11*s*: this gentleman, however, relinquished it to George IV., who added it to the collection at Windsor, where it now hangs.

PREPARATIONS FOR  
THE PARIS EXHIBITION.

MANCHESTER.—The success of the committee for the Manchester and Salford district has been quite equal to our anticipations. It is the only district where the requisite means have been taken to get up a complete and systematic representation, without omission, and without over-reduplication, of the whole of the various textile industries exercised in its limits. Beginning at waddings, as the least departure from the raw cotton, the assortment will go through all the ranges of cotton-yarns, from the lowest numbers, used only for wicks and for counterpanes, up to the highest numbers, used for the finest muslins, and even up to the fancy Nos. of 600 or 700, and exhibiting not only cloth yarns, but those used for hosiery, embroidery, crochet, and lace; the next step will be to all the varieties of cotton sewing-threads; then the ranges of cloths will begin at the stout, heavy, domestic cloths, sheetings, and long-cloths, and go on through the various printing-cloths, the ordinary shirtings, T-cloths (said to be contracted from the original term, turban-cloths), maddapollams, and various light cloths, shipped in enormous quantities to the Levant, India, China, and other warm climates, to jaconets and cambrics, lawn, mull, and other muslins; next will come cloths figured in the loom, such as cotton damasks, figured and brocade shirtings, figured and brocade muslins, quiltings, quilts and counterpanes, quilted and corded petticoats, dimities, and other bed-furniture, and dress cottons; then will follow cloths coloured in weaving with dyed yarns, striped and checked domestics, ticks, fancy drills, nankeens, chambrays, ginghams, handkerchiefs, table-covers, dimities, quilts, quiltings, and various coatings, trowserings, &c.; next come printed and dyed cloths, calicoes, and muslins, Turkey reds, quiltings, welts and mocks, satteens, jeans, drills, damasks, dimities, dyed, glazed, and embossed linings, &c.; then there are fustians of all sorts, dyed, printed, or embossed, velvets and velveteens, cords, beaverteens, swandowns, cantons, waterproofing cloth, imitation woollens, &c., and, finally, mixed fabrics, cotton and linen ticks, drills, vestings, and dresses, cotton and silk vestings, cotton, woollen, linen and silk dresses, mousseline-de-laine, grey and printed, plush, &c.

To manufacturers in all these various departments, the Committee has made application for consignments of goods to be selected in the proportions it may require, to be retained by it in trust, and to the credit of each consignee, to be exhibited with the ordinary market-prices attached, but without any names of manufacturers, and to be sold or returned at the close of the exhibition, as may be desired by each contributor. The whole expenses of this enterprise it has been enabled to undertake by a magnificent public subscription, at present amounting to seven thousand pounds, to be drawn upon as required; and if the public and trade spirit has readily and liberally seconded and approved its measures, the members of the committee have themselves, though the men whose time is the most actively and variously employed, and the most valuable in their district, contributed the most zealous and continuous efforts to the complete realisation of the object. It has been no nominal trust in their hands, but a series of active labours, and watchful, well-considered deliberations.

The question of suppression of names of exhibitors, thus first raised and put to the trial, has not by any means led to the difficulties we anticipated. All have been satisfied of the impossibility of every one in every trade exhibiting and reduplicating its products, and of the unfairness of a few having by any means that advantage; while all have also felt the great convenience of the whole trouble, expense, and responsibility of the exhibition being taken out of their hands, and much better done than by any few individuals seeking merely their own interests.

As a result therefore of the large-spirited, but practical and business-like measures of the com-

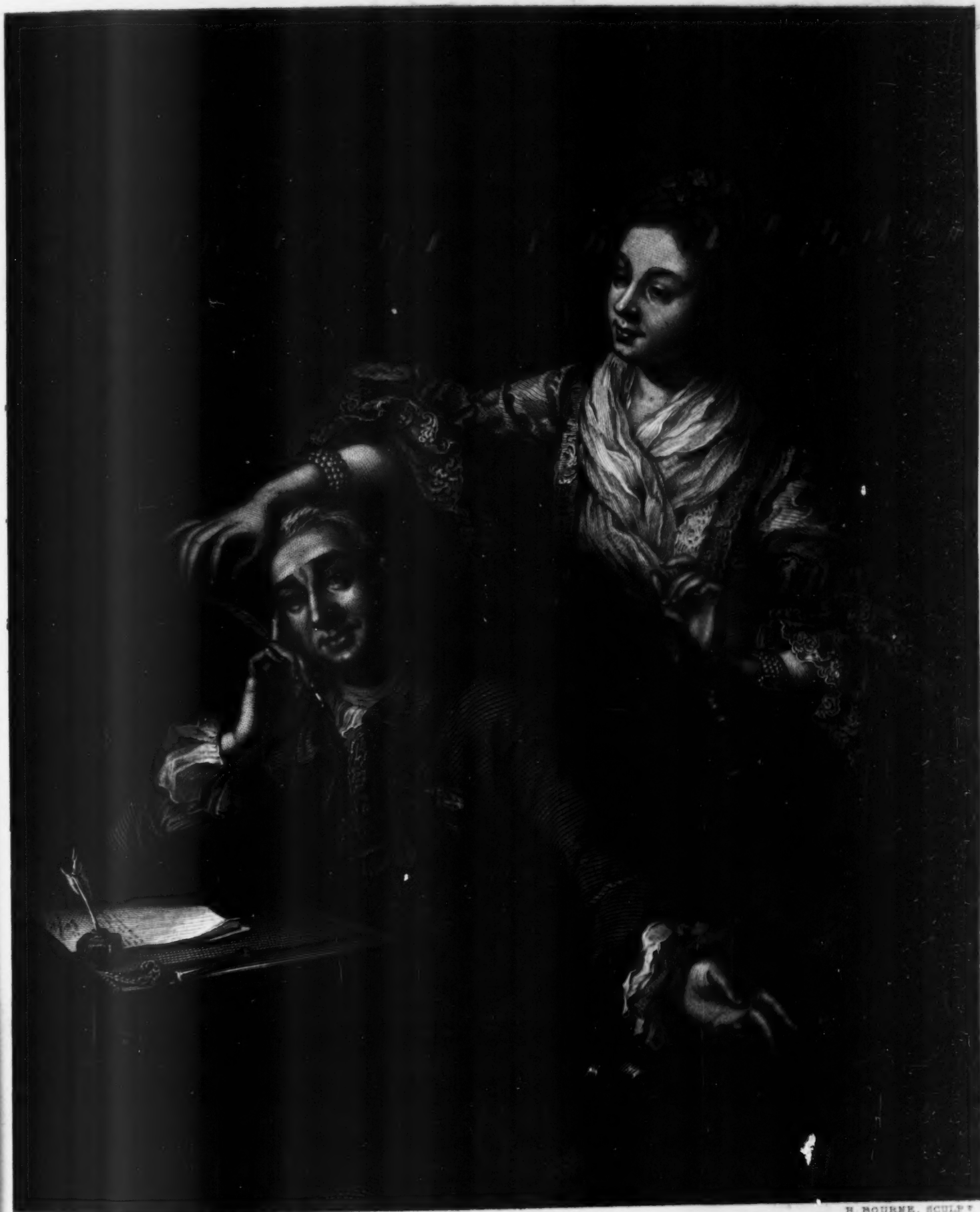
mittee, its applications to manufacturers have met with a ready and almost unanimous assent, to a degree which has agreeably surprised the committee itself and the very manufacturers who were themselves the first to assent. Several have not even waited to be applied to, but have come forward voluntarily and requested to be included in the levy of the committee. So that now the expectation may be fairly entertained, not only that Manchester shall for the first time see a complete and well-assorted representation of itself, but that for the first time in any exhibition a whole district, by a sacrifice of individual to general interest, shall set the example of a united, connected, and systematic exposition of the full range of its powers, thus enabling the traders of the world who may choose to come and examine, by a mere walk round, to run up and down the whole scale of its productions, without missing a note, so to speak, or to arrive at once at any one they may desire, by the simplest and easiest effort.

The space finally allotted to Manchester, has, in common with that of other districts, suffered a diminution since its first allocation, being reduced from nearly 4000 to a little over 3500 square feet.

THE STAFFORDSHIRE POTTERIES will contribute one of the most attractive features of the English portion. There are twenty-one exhibitors, among whose names appear, in their customary prominence, those of Copeland, Minton, Ridgway, Wedgwood, &c. A space of 2620 feet square, nett exhibiting surface, has been allocated by the Board of Trade to this district; and this space has been disposed, in the centre of the British department, on the ground floor of the exhibition building, with a full and excellent frontage in the main central passage, and continuing backwards to the side-wall in a solid block, divided by the elegant sidepassage which runs under the edge of the gallery. Thus the Potteries committee at all events will have no reason to grumble at either the quantity or the disposition of their space. However, this space, we notice, has scarcely been apportioned in the most judicious business manner. The manufacturers of China and fancy articles have had by far the largest portion assigned them, whereas those of Earthenware have to be content with relatively small spaces. Perhaps, in an Industrial Exhibition, it may not seem at all requisite to red-tape distributors of space, to apportion it according to the relative industrial importance of the articles. Still when we consider that the ordinary business facts, well known to manufacturers, had they been sufficiently consulted, are that in China, whether decorated fancy articles, or the plain common goods, we do not compete in foreign markets very advantageously with the French, whereas in Earthenware we have a great and undisputed priority; we have little doubt that a practical business man, supposing anything so out of all red-tape ideas of order could have occurred as that such a man could have had any influence in the disposal of space, would have given the more important market branch of the trade a somewhat more proportionate amount of space. We know, that in reference to the branch of English manufacture most favoured, and surely best understood at Marlborough House, it must seem very bold indeed to venture a criticism upon its treatment in a case of this kind; still, we cannot but mention a business error resulting from the trust placed in dilettante management, even in its most favourite walk.

GLASGOW.—The committee here, as elsewhere, has received from the Board of Trade the plan of its space, showing an allotment of 1537 square feet on the ground floor, and 642 in the gallery, or 2179 in all. This space is a good deal scattered about, some on the side wall of the building, some branching out among different sorts of articles from other places; but it is chiefly wall space, and under the gallery. At a meeting of the exhibitors on the 23rd of December, a letter from the Board of Trade, making some suggestions about fittings, was read, and letters from the Manchester secretary giving information as to the system adopted there, in order to attain a connected and uniform display of the textile productions of that district. The Man-





W. HOGARTH. PINXT.

H. BOURNE. SCULPT.

GARRICK AND HIS WIFE.

FROM THE PICTURE IN THE ROYAL COLLECTION.

LONDON, PUBLISHED FOR THE PROPRIETORS.







cheater plan of united action had already attracted the attention of several of the committee, and after strong recommendations by several gentlemen of a uniform system of exhibition of the textile fabrics, so far as their different circumstances would allow, a committee was appointed with full power to allocate the space among the exhibitors, to appoint a person or persons to fit up in the building at Paris the portions of space allotted to Glasgow, to fix the cost of the fittings, and rate the various exhibitors proportionally for all the expenses both before and during the exhibition. The committee will also consider the most suitable mode of exhibiting each kind of goods. However, the exhibitors are not bound of course, unless they see fit to give in their adhesion, to co-operate on these points with the committee; but each may take an individual course if he prefers.

**BELFAST.**—The committee of this great and rising centre of Irish industry have adopted an excellent system of action, and have, by business-like and energetic co-operation, determined to exhibit a complete and connected range of the whole products of the district. They will show a full assortment of their two great branches of production—linen manufactures, brown and bleached, and embroidered muslins; as well as the flax in its stages of progress, as fibre, yarn, and thread. About twenty of the principal manufacturers have agreed to send in to the committee the quantities of their respective goods, which it may require to complete a well-balanced assortment; they also defray the whole expenses of getting up and exhibiting the articles in the Belfast department, lodging a certain sum each as a fund to start with; and they each display their names with their respective goods, under the *cris* of the committee. A space of about 1500 feet in all has been granted to the committee in the gallery.

**DUNDEE.**—The branches of the linen trade carried on in this place will also be fully represented. There are fifteen exhibitors of linen yarns, canvas, sheetings, ticks, ducks, osenaburges, dowlas, hessians, drills, jute and hemp, carpeting, &c.

**DUNFERMLINE** sends only one exhibitor of linen table-cloths, napkins, &c.

**ABERDEEN** has ten exhibitors; four of woollen-cloths, &c., two of granite ornaments (appropriate representatives of the great city of granite), and four of other articles.

**EDINBURGH**, among thirteen exhibitors, has one of paper, one of carpets, two of philosophical instruments, one of photographs (all of whom are well and widely known in their different departments), and the others exhibit various articles.

**SHEFFIELD** has a most numerous list of exhibitors, no less than 85; and will present before the French an impressive and tantalising array of those articles they so earnestly covet to possess individually, and so carefully exclude nationally, by their tariff; cutlery, edge-tools, needles, nails, plated goods, grates, anvils, scythes and sickles, brushes, &c. Some of these, in price and finish, will make a striking contrast with the French and German articles of the same sort, which are protected, in a comfortable state of industrial arrears, by heavy or prohibitive duties.

**WOLVERHAMPTON** also has twenty exhibitors of locks, gunlocks, edgetools, nails, iron-bedsteads, &c.

**TROWBRIDGE** has four exhibitors of fancy woollens.

**DERBY** has ten exhibitors, three of whom show silk-manufactures.

**WALSALL** has eight exhibitors, chiefly of maddery.

**KIDDERMINSTER** has not been able so far to concert measures as to get together a committee, but it affords by far the larger portion of about two dozen exhibitors of carpets, by whom every branch of that trade will be more or less exhibited.

**BRISTOL** has five exhibitors of various articles.

**NOTTINGHAM** has twenty-one exhibitors; two of hosiery, two of lace designs, and all the others of lace.

**DUBLIN** has forty-three exhibitors; three of poplins and tabinets, two of woollens, six of furniture, &c., three of bog-oak and ancient orna-

ments, two of saddlery, two of tanned hides, and the others of various articles.

Besides these there are various independent exhibitors in the country districts; twenty-one of minerals, chiefly coal and ores, two of mining tools, only one of grain, flour, meal, &c., six of saddlery, &c., eleven of scientific and other apparatus, and about twenty of chemicals, pigments, perfumery, skins, &c.

**LONDON**, by means of various trade committees, will show a great variety of articles. We have five exhibitors of bookbinding; twenty-nine of boots and shoes; six of hats and caps; eight of brushes and ivory-work; eight of lithographs; eighteen of furniture, &c.; nine of carpets, most of whom however are not manufacturers, but dealers, though three or four have works of their own; sixteen of musical instruments; twenty of silk-manufactures, a very important branch of industry, which it is to be hoped the committee will represent fully and systematically; thirteen of clocks and watches; twenty-five of metal work, such as stoves, grates, lamps, looks, &c.; we have also nine gold and silver smiths; twenty-six chemists; seventeen printers and typefounders; fifteen papermakers, &c.; thirteen tanners and curriers; fifteen saddlers; and twelve carriage-builders.

#### THE BOARD OF TRADE.

Since our last notice, has taken several steps of importance in this matter. We regret to say that we believe several of these steps must be considered as inconsiderate errors. The radical and capital error is, we fear, that, in the important practical considerations involved in the control devolving upon or assumed by the Board, the leading or almost only authority consulted and deferred to in almost everything is the adviser or dictator, who, as head of the department of Art, has had abundance of convincing opportunity to show how little even a long drill in a subordinate government office can capacitate one for effecting anything notable, even after repeated blundering without regard to expense, in an office which pretends to and ought to lead to practical business results. If, as the appointed official medium between Art and Manufactures, he had possessed or taken the proper means to acquire a real available knowledge of the leading manufactures (we will not speak of Art, as that is not acquired so easily,) there might have been some propriety in consulting him, among others, on occasions like this. But, in our happy régime of (imaginary) self-government, it seems to be deemed a perfectly sufficient guarantee of a man's competency for anything, that he is appointed to an office in a department, and talks fearlessly, as if he had all the knowledge required.

The theoretical views of the authority in question are, no doubt, often interesting, and, it may be, even valuable. But the misfortune is, that they are so biased and narrowed by a limited range of action and thought, as to be quite too partial for the guidance and responsibility of a large national enterprise like the present. The first and fundamental error to which they have led is a mistaken view of the objects and character of the enterprise, a view, however, very natural to such an authority. Though everything in the papers and circulars issued by the French Government, and everything expressed by its representative deputed to this country on the matter, has plainly set forth the one great object of the enterprise as an *Industrial* one, which has been still further shown by the setting apart from it of a special Fine Arts exhibition, all that has not been sufficient to shake out of the views of the authority consulted by the Board of Trade the *raree-show* idea by which the centre and pivot of the whole is made to consist of *attractive* articles,—objects of taste and vertu, nice bits of Art-manufacture,—as if the little heterogeneous museum at Marlborough house had only in this case to be extended over as much as possible of the sixty thousand square feet at the disposal of the Board; while the great articles of staple manufacture, the source of the wealth and power of the country, are, in the plan arranged under the authority in question, scattered about in subordinate situations, as backgrounds to courts of these objects of peculiar interest, or ranged

along the side wall in most doubtful lights. Besides which, even the proportions of space allowed only show still further this unfortunate inversion of views, as regards the relative importance of these different articles. For instance, one single exhibitor of these articles of elegance and taste has had allotted to him over one thousand square feet, which he will doubtless fill well, and render most attractive, but with articles which, comparatively, scarcely enter at all into those very returns of our great commerce of which the Board of Trade should surely be peculiarly cognisant; while the whole of the Manchester and Salford district has only had three times as much space as this single exhibitor, Glasgow only two and a half times as much, and other great industrial centres in proportion. Or to compare still further, another single exhibitor, an important flannel house, has been allowed scarcely one-twelfth of the above-mentioned space to exhibit, as the only exhibitor in that department—the whole of the flannel manufactures of England, including not only the great plain staples, but even fancy shirtings, printed cashmere and dress goods, &c., which might we would think, come within even Art-manufacture sympathies; while the exhibitor with above one thousand feet of space is only one of several, all representing articles more or less similar, but articles coming directly within Marlborough house sympathies, which evidently neither flannels nor the other great industrial products do. This is the way, however, in which red-tapeism consigns a great industrial enterprise to the inevitable mistakes of theoretical views, altogether biased in another direction, and incapable of embracing, in their due importance relatively, the great interests concerned.

That, from such a *point de départ*, errors of detail would be sure to ensue, is plain to anyone. Thus, though, in almost all the important industrial centres, committees have been appointed, as we mentioned in a previous notice, expressly to conduct this matter in connection with the Board of Trade, so satisfied has the Board been of the universal competency of its consulting authority, that neither in the disposition of the portions of space allotted them, nor in their mode of arrangement as wall or counter space, nor in the peculiar lighting requisite, have these committees been consulted. The natural result now is, that purely industrial exhibitors, in a purely industrial exposition, have to be content with, and make the best they can of, arrangements just as often as not totally impractical: goods being settled upon by the Board to be hung up as wall furniture, which no practical man ever thought of as such, or ever showed or looked at except upon counters; other goods being planted in shadow, directly under windows, where no manufacturer would ever put them; and the great staples of English commerce being disposed of, as already mentioned, as subsidiaries to courts of the pet articles of Marlborough House, and scattered about up and down, so that committees hope, but do not know whether they shall be able, to range similar goods from the same place together or near each other.

The Board has taken a house in Paris, in the Rue du Cirque, No. 14, for the officers of the British section. "It is the wish of my lords to make this house as extensively useful as possible to the committees who have been co-operating with them in securing a creditable representation of the Industry and of the Fine Arts of the United Kingdom, as well as to the officers who may be sent to Paris by my lords to yield the necessary assistance, information and support to the exhibitors, with this view it is intended to devote eight rooms to be occupied as offices by the agents of the various committees." But, the accommodation being limited, this proposal may lead to arrangements between several committees to have the same agent; in which case it may be possible to give a room to him, though otherwise it will be obviously necessary to put two or more in the same room, and for them to arrange to receive business visits at different hours or in different days. In addition to this accommodation, a large room might be occasionally disposable for committees and other



meetings. Individual exhibitors cannot of course have the same facilities, but it is proposed to provide means by which they may have their letters sent to the same address.

The French commission issued early in October regulations as to the construction of glass cases, &c., which have only been now, at the last moment for their preparation, brought before the British committees by the Board of Trade. These regulations require that vertical cases, to be placed on the ground, whatever they are to contain, can only have two heights, 3 and 4 metres from the ground; and must have a part of their front closed, as a basement, to a height of 60 centimètres at least. The depth of those 4 metres high must not exceed 2 metres; and of those 3 metres high, 1 metre. Vertical cases, on the tables, 1 metre high, put up beforehand by the Imperial commission, must have a height of from 1½ to 2 metres, and in the latter cases must have a closed basement of ½ metre at least. No glass case of this sort must have more than ½ metre of depth. Horizontal cases, to be placed on the tables, may have from ½ metre to 1 metre of depth. Those of the former depth must have a height of 15 centimètres at front and of 25 centimètres at back; the latter must have 15 centimètres at front and 35 centimètres at back. The vertical cases to be put against walls can only be glazed in front.

It may be as well to mention here that there are contractors recommended by the Imperial commission, and whose accounts, if desired by the exhibitor, will be examined by agents appointed for the purpose. No doubt the Board of Trade has received and can communicate the addresses of these contractors, and any other information on these points, now requiring without delay, the executive attention of exhibitors.

The various committees will learn with regret the departure for the Crimea of Captain Owen, R.E., who, as Board of Trade secretary for the exhibition, has, we believe, earned the kindly feeling and approbation of all committees, by his zealous and conscientious endeavours to fulfil the duties of his difficult and onerous post, with careful consideration for the requirements and advantage of all the parties concerned. The committees will, we fear, have occasion to regret his departure at this stage of the preparations, as none other of the officials has the same personal knowledge of the various leading details. It is to be hoped, however, that the confusion to which the abstracting of such a link in the chain of proceedings seems likely to lead, may be avoided.

### ARCHITECTURAL CRITICISM

#### AND THE ARCHITECTURAL EXHIBITION.

WHILST we regretted, last month, that the drawings now being exhibited in the Suffolk Street Galleries, did not convey any adequate idea of the progress which undoubtedly is being made in Architecture through the medium of many public buildings in course of execution, or recently completed, we urged that the collection was one of great interest both to architects and the public. Indeed, taking the Exhibition as it is, a true verdict from the evidence would be in favour of the healthful condition of the Art. We have expressed somewhat freely our views upon details of importance to the objects of the Exhibition, and we have hinted at deficiencies which this year, perhaps, could not well have been avoided. And we now say to the heads of the profession, that to them it is matter of duty, as well as individual interest, to show in future more of what they may be practically engaged upon.

An enlightened view of self-interest would perhaps take cognisance of points not accordant with the views of particular persons. To educate the public taste, and to familiarise the public eye with the graces of Art in architecture,—these are objects to be continually held in view, and promoted by such means as the Architectural Exhibition affords. To the practical architect there are no means of education more valuable than those of comparison of the

productions of different minds,—as especially in the case of those designs where each competitor has worked on a given theme. Leaving other arguments unstated, it is mistaken conduct to treasure up some petty notion,—the item of the sum of gain which each would derive from the unreserved communication. We should, in short, require strong proof of the abilities of the man who would not hold the status of general Art to be paramount to every seemingly selfish consideration. Without the inference, not uncommonly made, that jealousy about giving forth ideas arises from the paucity of them, we will content ourselves by urging that the retentive practice is the very thing to cramp the inventive powers. Free interchange of ideas, and kindly co-operation, is before all things most important to each class of artists. It is so, commercially speaking,—as it is for the interests of Art. Will our architects show that which they are capable of, and take their rank with the artists of Europe? Opportunity for a fresh effort in the French Exhibition is, we hope, being properly presented to them. But we regret that the invitation to exhibit drawings destined for Paris, has been responded to by only five or six contributors to the present Exhibition. We fear that reports which have been spread about, as to the mode of selection of drawings for the French Exhibition, are acting unfavourably for the credit of British Architecture. We are ourselves confident that the eminent men forming the committee of selection are only anxious to allot the limited space at their disposal in the manner which will tend most to the honour of the profession. But it would seem desirable that they should take steps to disabuse the minds of their brethren of any misapprehension that may exist, and we think it might be found that the responses to enquiries—to whomsoever delegated—have not been framed in the manner best calculated to encourage intending contributors. One of the largest towns of the kingdom, where perhaps more has been done during the last dozen years in the way of cultivation of Art in Architecture than elsewhere, will, as regards its chief buildings, go quite unrepresented.

We say so much about the importance of adequate illustration of existing productions, because—as we have regretted to see—two, or three of the daily and weekly newspapers, in the course of their examination of the drawings at the Architectural Exhibition, have come to some of those hasty conclusions, common with a certain class of writers. Art-criticism is too subtle and difficult a thing to be given over to the hands of those who, if they have the capacity or the disposition for admiration, have neither practical experience, nor acquaintance with the ordinary arguments, both of which qualifications are surely not to be deemed unimportant to a right determination,—however much it may of late have become the fashion to speak lightly of them. If the power to appreciate works of architectural Art be peculiarly open to cultivation, architectural criticism is certainly no thing to be taken up without previous preparation, nor can it remain otherwise than a matter of no ordinary difficulty, even supported by all the advantages of extended knowledge of styles and examples, and the aptitude and perceptive power induced by professional training. We have no intention of answering the assertions referred to, touching upon the present state of Architecture. We confess how hard would be the task. Of all difficult people to cope withal, is the slippery presence of one day—the ghost of the next. Such is too generally the critic of the newspapers. What can you do with one who is so cunning of fence? We try to pin down an opinion, but are left with the skirts of a garment, and our shadowy opponent jumps up next day in a new habit.

There is one thing which at least will be held requisite for criticism, namely, a knowledge of facts; this it is in which the writers we have referred to have shown themselves most deficient.

Were there the feeling of conscientiousness, without which the critical office should not be assumed, adequate knowledge of the subject would be made to precede the exercise of the office. Consistency of opinion would at least

be obtained, and when men are consistent we have some hope of an ultimate successful issue.

The misapprehension of the duties, in the instances we refer to, is most unfortunate in its results. The public try to form their opinions under the guidance of what is presented to them, and a sad jumble of ideas is, the consequence.

We wish to put forth no merit of our own as regards the treatment of questions such as those, the difficulty of which is perhaps alone fairly estimated by us and our professional contemporaries. But we hope we should be free from the narrow estimation of everything by one sounding oracle—conflicting in its own dicta, and unrecognised by other thinking and more practical men,—or from the other of the two safe courses taken, the general depreciation of the designs in the Exhibition and the works which are out of it.

We had prepared, and put into type, a detailed notice of those exhibited drawings, &c., which appeared most deserving of being referred to; but we are very reluctantly compelled to omit it, solely from want of space.

The Exhibition is not what we hope to see it some day, as to designs in the matters of interior decoration and "practical Art." The department of manufactures and patented articles is this year a failure. Still, in the Exhibition, generally, will be found what, rightly regarded, tends to show a nascent condition of great excellence in British Art. In a learning and thinking age like this, the opportunity of developing a new sense, as in truth is the opportunity now afforded to the public, should be taken extensive advantage of; and we trust that the general profession of architects will determine that this Exhibition shall become a permanent institution. If it gains that position, the greatest advantage to the art of architecture in this country will result in great measure from that source alone.

### ART IN CONTINENTAL STATES.

PARIS.—The Municipal Commission of Paris has resumed its sittings; and numerous paintings, stained-glass, and other ornaments, have been commanded for the different churches of Paris.—The statue of Napoleon I. has been inaugurated in the exchange of Lille.—M. Gendron, who has executed a suite of mural paintings in the palace of the Quai d'Orsay, is to complete his work.—M. A. Dumont, sculptor, has been named president of the Academy of Fine Arts for 1855; Robert Fleury, painter, vice-president.—A project has been set on foot to make a joint Art-Union on the English plan, or rather to extend the English Art-Union to all kingdoms. We reserve all commentary until the plan shall be more developed.—M. Ingres has had his "Salon" at his own atelier, as is his custom, to exhibit a painting of Joan d'Acre with several portraits: these pictures contain his usual beauties and peculiarities; we shall probably see them at the exhibition this year.—The Emperor has been to visit the works of the Louvre, and given an impulse to the workmen, who labour hard to get done for next season, at least, sufficiently so to show the ensemble of the monument; the gardens are being levelled, and will be finished soon enough to be green this summer: the Carrousel will be richly ornamented with statues.—The commission for the Exhibition meet twice a week, and neglect nothing for the furtherance and success of this undertaking. The mild weather here is very favourable to the works. The masons have not left off for a day, there having been no frost.—Three fauteuils are now empty in the French Academy.—M. Paul de Pommeyrac, miniature-painter, has been decorated by the Queen of Spain with the order of Charles III.; he is also Member of the Legion of Honour.—M. Vittoz is about casting in bronze a sculptural work of great beauty for the exhibition, after M. J. Jacques, a Belgian sculptor: it is destined for Scotland.—The Minister of State has presided over the distribution of medals of the School of Fine Arts.—Among the pictures which will most probably be in the exhibition of the present year are "Christ Tempted by Satan," from the easel of Ary Scheffer; "Supper-time during the Carnival," by Couture; "The Apotheosis of Augustus," by Jerome; and a "Retreat of Moscow," by Yvon.—The paintings, by Freminet, in the chapel of Fontainebleau, are in process of restoration, under the direction of the Minister of State.



## BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

NO. II.—EDWARD MATTHEW WARD, A.R.A.



Speaking from our own experience during a long series of years, we can affirm that there is a peculiar interest and pleasure in watching the progress of a young artist, from the time when he manifests such indications of superiority as to attract especial notice, through all the several stages of advancement, till he has won for himself an imperishable name. If it be permitted us to apply an almost worn-out simile, it is like watching the growth of a fine flower, from the opening blossom till it stands forth in the pride of its beauty and fragrance; and though we may have done nothing to promote its culture—neither dressed the soil, nor sheltered the young bud from the stormy wind and the parching heat, nor tended it with the skilful and diligent hand of the gardener—yet as it grew up within our own domain, our eye has ever been upon the unfolding petals, while day by day they approached towards maturity and perfection. Some among those we had singled out from the ranks of our painters have not fulfilled the promise of their youth; they have stopped far short of the point at which we predicted they would arrive, either disheartened by their own neglected, because unappreciated, efforts, or spoiled by injudicious flattery and untimely success, or overcome by indolence long ere they have borne the heat and burden of the day of active life. Others, again, have continued their onward progress; some through obstacles requiring the utmost patience, diligence, and self-reliance to overcome; and some by easy, flowery paths, with few briars and brambles to annoy, and without any "unkindly

tempest" beating upon them: these last, however, are the exception to the multitude, nor must it be supposed that even they have reached the goal without labour, anxieties, and a vast amount of industry, for under the most favourable and inviting circumstances, no man ever became great without working assiduously for his object. Reputation is not to be had for the mere asking; a price more or less costly must in every instance be paid by those who desire its acquisition; it would not be worth possessing were it otherwise, and attainable without exertion.

The subject of our present notice, Mr. Edward Matthew Ward, A.R.A., is among that class of artists whose career has proved comparatively unchequered. We have carefully watched his progress with no small degree of satisfaction; for we predicted from his earliest exhibited work, that he would one day reach the highest point in his profession; his subsequent productions have amply redeemed the promises he then made, and have proved us no false prophets. Mr. Ward was born at Pimlico, in 1816; and we may here remark, in order to correct an error into which some have fallen, that he is not the son of the veteran academician, James Ward, and is only related to him in consequence of having married his granddaughter, a lady whose skill in the art of painting we have more than once found occasion to notice. His maternal uncle was Mr. Horace Smith, the author of "Rejected Addresses." We have heard Mr. E. M. Ward say, that even when as a boy he manifested a taste for Art, and a desire to become a painter, his parents offered no opposition to his wishes, but, on the contrary, they spared no expense to enable him to pursue his profession with the greatest advantages. In a letter addressed to us some time since, in which he refers to the days of his earlier artistic career, there occurs this passage:—"I cannot forbear paying a tribute to the memory of my dear departed mother, to whose devoted tenderness, sound judgment, and natural good taste, though unacquainted with the practical part of Art, I am chiefly indebted for much of whatever success has accompanied my professional efforts; and it is a great source of happiness to me to know that she lived long enough to find her many hours of anxious solicitude were not without their ultimate reward: she witnessed the approbation which critics and the public were pleased to bestow on many of my first exhibited pictures."

It is not always that an ardent love of pictures and a desire to imitate them may be accepted in a child as an augury of future artistic greatness;



Engraved by]

THE ROYAL FAMILY OF FRANCE IN THE PRISON OF THE TEMPLE.

[Delciol, Brothers.

we have known such precocious development result in positive failure; and we could also give more than one living example of painters now worthily wearing academical honours, who, even up to advanced boyhood, evinced a taste for Art below mediocrity. Mr. Ward's childish days

showed the usual propensity of incipient artists, whether successful or not in after life: he scratched and scribbled forms of all sorts upon everything and everywhere, and soon took to colouring—which we may presume he effected with more brilliancy than judgment—the prints in

his father's books, oftentimes to the vexation of the latter, who was at length compelled to keep his volumes under lock and key that they might escape the improving pencil of the young decorator. At school his favourite studies were those of a historical character, and of objects pertaining to antiquity, and he showed an aptitude for the ludicrous and grotesque by caricaturing those within his reach who seemed fitting objects for the exhibition of his talent.

These initiatory productions, however, led to his adoption of painting as a profession; they were shown to a friend, possessed of some judgment in such matters, who advised the elder Ward to educate his son with this view: but the young artist began at the wrong end; he was ambitious of being a "painter" at once, and was permitted to receive lessons in oil-colouring without acquiring a knowledge of the principles of Art, lacking which none can ever practise it successfully. Luckily a wise monitor stepped in ere much time had thus been thrown away; Chantrey, to whom the father had shown some of these embryo pictures, recommended that the youth should relinquish so fascinating but unprofitable a study, as it was then to him, and submit himself to the more severe and drier educational course of drawing from the antique and anatomical subjects. In 1834, he was introduced, through Wilkie, to the schools of the Royal Academy, and was greatly indebted to the kindly assistance afforded by Wilkie during the course of his studies in that institution, although we have heard Mr. Ward admit that he was never

much distinguished for what he did there, his propensity for original composition, and his love of colouring, absorbed the time and attention which should have been devoted to less attractive, but more permanently useful, educational pursuits. In the same year, at the age of eighteen, he exhibited his first picture at the Academy,—a portrait of O. Smith, the comedian, in the character of Don Quixote. Mr. Ward was not so fortunate in the following year, when he sent a small picture of a scene from Sterne's "Sentimental Journey" to the Academy, it was marked "accepted," but not hung from want of space; its rejection, however, proved anything but a misfortune to him; the disappointment was great, yet it induced the artist to consider whether he had yet reached such a point of excellence as to justify the positive admission of his works; the result of his cogitations was that he had not, and that there was still much to be learned: he therefore obtained permission from his parents to leave the country for Rome: this was in 1836. There he continued nearly three years, working, as we believe few English students do in Rome, unless they are thoroughly imbued with a love of their Art, very hard; occupying himself during the greater part of the time in studying at the living model schools, drawing from the antique, and in copying some choice old pictures. While in Rome, he obtained, in 1838, the silver medal from the Academy of St. Luke, in the class of historical composition; and, likewise, painted a picture, as the fruit of his studies there, of "Cimabue and Giotto," which was exhibited at our Royal



Engraved by:

LA FLEUR'S DEPARTURE FROM MONTREUIL.

[J. &amp; G. Nicholls.

Academy, the year after the return of the artist to England, in 1839: it gained for him considerable notice, and first attracted our attention to his talent. On his way home, Mr. Ward passed a few months in Munich, and studied fresco under Cornelius, but he was never favourably impressed with this style of painting, and consequently has never practised it.

Two or three years elapsed after Mr. Ward had reached England ere he produced any pictures which sustained the promises he had held out: we recollect several ambitious efforts, which, he admits, were very deservedly hung in some of the worst places on the walls of the Academy. There was, however, one gleam of sunshine that broke through his clouds of disappointment; his picture of "Napoleon in the Prison of Nice," exhibited at the British Institution, was bought by the Duke of Wellington. When, in 1843, the field of the cartoon competition was opened in Westminster Hall, Mr. Ward entered it with a crowd of aspirants, doomed, like himself, to receive no reward, and but little honour: he sent a large composition of "Boadicea," in which the figures were of heroic size. But in the same year he was more successful in a less ambitious class of Art, his painting of "DR. JOHNSON READING GOLDSMITH'S MANUSCRIPT OF 'THE VICAR OF WAKEFIELD,'"—one of our engraved illustrations—exhibited at the Royal Academy, gained for him much well-merited applause; so also did his contributions of the year 1844, when he exhibited his two pictures of "GOLDSMITH AS A WANDERING MUSICIAN," and "LA FLEUR'S DEPARTURE FROM MONTREUIL," from Sterne; these three pictures have been engraved

on a comparatively large scale, the first by Bellin, the second by W. H. Simmons, and the last was reproduced in lithography for the Art-Union of London. The year 1845 also greeted him triumphantly at the Royal Academy, when his charming picture of "Dr. Johnson in the Ante-room of Lord Chesterfield" was bought by the late Mr. Vernon, who forestalled the Marquis of Lansdowne and other willing purchasers; it now forms a portion of our national collection, with the "Fall of Clarendon," painted in 1846,—a reduced copy, made for Mr. Vernon from the larger picture which Lord Northwick had purchased from the easel of the artist—and the "South-Sea Bubble," a fine work in every quality of art, painted and exhibited in 1847: the preceding year Mr. Ward was elected an Associate of the Academy.

Of his two pictures of 1848, one, the most important in size and character, "Highgate Fields During the Great Fire of 1666," maintained his reputation, if it added nothing to it; the subject was a novelty to the artist, and perhaps to this circumstance we may trace its comparative failure: but in the other, "Interview Between Charles II., and Nell Gwynne," he was more at home; it was purchased by the late Mr. Gibbons, who bought his next year's works—"De Foe and the Manuscript of Robinson Crusoe," and "Young Benjamin West Drawing the Baby in the Cradle." In 1850 he exhibited "James II. receiving the Intelligence of the Landing of the Prince of Orange," bought by Mr. Jacob Bell, and in the following year "THE ROYAL FAMILY OF FRANCE IN THE PRISON OF



THE TEMPLE: "our criticisms on these pictures, as well as those painted since, have been too recent to render any further remarks upon them necessary. Of the last, however, we may say, that it had the honour of attracting the especial notice of the Queen, who desired to purchase it; but with her accustomed delicacy of feeling, her Majesty forebore to repeat her wish, when she heard it was already the property of Mr. Newsham, of Preston. Mr. Starkey, of Huddersfield, is the possessor of another fine picture recently painted by Mr. Ward—"Charlotte Corday led to Execution." We may remark here, that Mr. Ward has carried off prizes at many of the chief provincial exhibitions, namely, at Liverpool for "The South-Sea Bubble;" at Glasgow for his "James II.;" at Manchester for "The Royal Family of France;" and at Birmingham for his "Charlotte Corday on her way to the Place of Execution."

About two years since, Mr. Ward received an intimation from

Sir C. L. Eastlake, on the part of the Royal Commission, that the members were desirous he should assist in the work of decoration, he accordingly undertook to paint eight pictures for the corridor of the House of Commons. Two of these have been completed and exhibited; the "Execution of Montrose," and the "Sleep of Argyll." We believe it to be the object of the artist to carry out, to the best of his ability, the entire series in the spirit with which he has commenced them; that is, with a scrupulous attention to the general characteristics of the respective periods in which the events they illustrate took place. Thus, for example, Mr. Ward visited Edinburgh to obtain all the information he could respecting the above episodes in Scottish History; in this he was most kindly aided by the local antiquaries, who afforded him much assistance in his researches; he also acknowledges himself greatly indebted to the historians Lord Mahon and Mr. Macaulay, for their able



Engraved by]

THE SLEEP OF ARGYLL.

[Dalziel, Brothers.

and judicious personal remarks, and yet more, perhaps, to his Royal Highness Prince Albert, who manifested the interest he felt in these pictures while in progress by visiting the studio of the artist in the neighbourhood of Windsor, and, with his usual courtesy, tended him the help of his enlightened taste and sound judgment.

From our personal knowledge of Mr. Ward, and from a careful study of his works, we are disposed to believe that he never commences a picture without his heart being fully in his subject; hence the foundation of his success. We do not suppose he ever "groped about" for a subject. In all he has done we seem to discover something more than the desire to produce an attractive work; thus, in his "DR. JOHNSON IN CHESTERFIELD'S ANTE-ROOM," we trace the disadvantages of an author depending on the private patronage of the great, and the necessity of self-reliance in men of genius. In the "JOHNSON AND GOLDSMITH," is the lesson of the baneful effects of improvidence on the literary character;

and in the "SOUTH-SEA BUBBLE," painted about the time of the railway mania, the ruinous consequences of Mammon-worship, avarice, and inordinate speculation. We could go through the whole of his works and find a moral in each.

In a very recent article upon painting in England, published in the "Revue des Deux Mondes," in Paris, the writer, speaking of the pictures by Mr. Ward, says:—"This artist addresses himself directly to our natural feelings; he never places before us a composition which would be an impossibility, and which could have no other existence than the painter's imagination. His figures and their accessories are so properly disposed, and so naturally studied, and all his attitudes, and the expressions of face are so in harmony with the subject, that the scene becomes singularly illusive; the painter desires that Art should be the servant of the drama, and in the plenitude of this despotism, he displays such consummate tact, that Art in her servile functions is not degraded. The effect of

resemblance is picturesque while it is true; his colouring lively and powerful, though varied." Mr. Ward is still comparatively young; he



Engraved by]

DR. JOHNSON AND GOLDSMITH.

[J. &amp; G. Nicholls.

has not attained his fortieth year; we may, therefore, reasonably expect | he is destined to produce even greater works than those he has yet sent



Engraved by]

GOLDSMITH AS A WANDERING MUSICIAN.

[J. &amp; G. Nicholls.

forth: already he ranks, universally, among the best historical painters | of Europe, and this mark of distinction is only what he is entitled to.



## THE PHOTOGRAPHIC PATENT RIGHT.

TALBOT v. LAROCHE.

For a long period the progress of the beautiful art of photography has been impeded by the uncertain interpretation which has been given to the claims involved in the calotype patent of Mr. Fox Talbot. Happily this question is now settled, in the only way by which it could be satisfactorily determined—the verdict of an English jury. As this case involves many important considerations, and is one which will be appealed to as a precedent hereafter, we are desirous of giving an exact account of the positions sought to be sustained by the plaintiff and defendant respectively—of recording the admirable summing up of Lord Chief Justice Jervis, and the verdict of the special jury.

On a former occasion (*Art-Journal* 1854, pp. 236-8) we were at considerable trouble to show, by careful reference, the dates, as established by publication, of the discovery or introduction of the various improvements which have been from time to time introduced in the photographic Art. It is not a little satisfactory to feel that the decision of the *Art-Journal* has been now in every way confirmed by the legal decision which has just been given.

Sir Frederick Thesiger—who, with Mr. Grove and Mr. Field, appeared for Mr. Talbot—opened the case in a skilful speech, in which he rapidly traced the progress of photographic discovery, from Wedgwood and Davy in 1802, to the first publication of Mr. Talbot's process. In many of the scientific statements made by Sir Frederick Thesiger there was much want of accuracy, and it was evident that many of the manipulatory details were very imperfectly understood. Mr. Fox Talbot's claims, under the specification of his patent of the 8th February, 1841, were stated to be as follows, by Sir F. Thesiger:—"In order that they," the jury, "might understand perfectly the nature of the claim which Mr. Talbot made as discoverer, it would be necessary for him to refer to the specification which they were aware must be enrolled within six months after obtaining a patent, in order that the public might be aware of what was the invention patented. He did not lay claim to rendering the paper sensitive to light, for that had been done before, and made public by him: but he did claim the making of prepared paper extremely sensitive to light. He also claimed the operation by which invisible images lurking on the paper were detected, and brought out and rendered visible, and the practical result of which was that photographic portraits might be taken on paper: and, what until then was perfectly impossible, fixing them with bromide of potassium, was also part of his claim. . . . Mr. Talbot thus summed up his claims, as first, the employment of gallic acid, or tincture of galls, to render paper more sensitive to the action of light; secondly, the making visible images on paper, and strengthening them; thirdly, the obtaining pictures on paper; and fourthly, the employment of bromide of potassium as a fixing agent." The learned counsel then described the collodion process, and strongly contended that the collodion (gun-cotton dissolved in ether) was but a substitute for paper; and that the *pyrogallie acid*, used as the developing agent in this process, was the same as gallic acid, which Mr. Talbot claims, in combination with nitrate of silver, as his liquid for evoking the dormant images. "Pyrogallie acid, when used," said the patentee in his examination, "was the same as gallic acid, but was more rapid in action." These statements were supported mainly by the testimony of the patentee himself, and to a great extent by the evidence of Professor Brande and Dr. Miller, who conceived the sensitiveness of either the calotype or collodion processes was due "to a compound of iodide of silver with excess of nitrate of silver." Dr. William Hoffman gave it as his opinion that pyrogallie acid differed from gallic acid only in being a little stronger: but, on cross-examination by Mr. Serjeant Byles, he admitted that he had published a statement to the effect that it was a *new acid*. Mr. Medlock,

Mr. Crookes, Mr. Maakelyne, Mr. Claudet, and Mr. Collins were the principal evidences, in addition to those already named, for the plaintiff.

The counsel for the defendant were Mr. Serjeant Byles, Mr. Willes, and Mr. Hannen. Mr. Serjeant Byles in his opening address to the jury, showed how little of the calotype process was really due to Mr. Talbot; and in reference to the discoveries of Mr. Reade—to which we have particularly alluded in the paper already referred to—he said:—"He would tell them, the jury, what Mr. Reade did: he exposed his images to light; he put them sometimes into a camera, and sometimes under a solar microscope, and as the image was developing, he washed it with a solution of tincture of galls, and the consequence was that the images were fully developed. He would produce before them the result of these labours, and, among other things, the original image of a flea, magnified five hundred times its size, an object which had been in the possession of a learned friend of theirs, Mr. Pollock, until recently, and they would find that image taken on paper and developed by tincture of galls. He would show them that the result of these experiments was produced at a *soirée* of the Marquis of Northampton's in 1839, and the specimens were exhibited at the Royal Society. Afterwards, the process was communicated to a gentleman (Mr. Brayley), who delivered a lecture upon the subject at the London Institution, and afterwards at Walthamstow." With reference to the collodion process, it was contended that collodion was not a substitute for paper, but was an important element in the process. The learned serjeant then proceeded to show how Mr. Fox Talbot had impeded the progress of photography, by the unwarrantable manner in which he asserted his patent rights, and that too over many things which it was evident by the patent laws he possessed no claim to. Great stress had been laid upon Mr. Fox Talbot's liberality in giving up his claims to the taking of landscapes by photography, he being at the same time well aware that everyone was doing it, and that his patent here was useless. He reserved to himself, therefore, the practising of portraiture for sale, as being indeed the only portion of his patent which was likely to prove commercially valuable. As far as portraiture was concerned the calotype was valueless; but the collodion process answered so admirably that it was rapidly superseding the daguerreotype. The Reverend Mr. Reade was examined, and fully explained the processes which he employed in 1839, involving the use of gallic acid and of iodide of silver. Mr. Brayley proved the fact of publication in the delivery of a lecture by himself, and the exhibition of specimens. Further facts of publication were confirmed by Mr. Andrew Ross.

Mr. Robert Hunt gave it as his opinion that so far from collodion being a substitute for paper, it was an essential agent in producing the sensibility of the compound. As the result of his experiments, he believed that some peculiar compound of nitrogen and carbon was the cause of the remarkable sensibility. This witness also stated that he had developed dormant images by the use of corrosive sublimate in 1840, an account of his experiments being published in the *Transactions of the Royal Society*.

Dr. Alphonse Normandy, Mr. Charles Heish, Mr. T. Taylor, and Dr. Stenhouse were next examined on the differences between the gallic and pyrogallie acids, all of them pointing out many remarkable points of chemical and physical differences, and Dr. Stenhouse in particular, who has been engaged in the investigation, stating that pyrogallie acid was a misnomer, as it was no acid at all; that the two no more resembled each other than sugar resembled vinegar.

Mr. Elliott and Mr. Redmond were examined as to the extreme sensibility of the collodion process. Mr. Serjeant Byles having summed up the evidence which had been given on the part of the defendant, and Sir Frederick Thesiger having addressed the jury on the whole case, the Chief Justice summed up. This most lucid exposition of an involved case we give entire, since it shows exactly how the photographic world stand in their relations to Mr. H. Fox Talbot.

We have received, from an authentic source, a verbatim copy of the charge delivered by the Chief Justice to the jury: its importance justifies our printing it in *extenso*.

*Chief Justice Jervis:* Gentlemen of the Jury,—I make no apology to you for the length of this inquiry, because it is one of great interest, and, as you will no doubt have felt throughout the whole of the investigation, is one of infinite importance to the parties concerned. There is no doubt that to gentlemen in the position of Mr. Talbot and Mr. Reade, two gentlemen of great learning and eminent science, it is of importance that it should be ascertained who was the inventor: or whether, in fact, as may well be consistently even with the plaintiff's case, both may have been, unaware to the other, the inventors of this process. It is of extreme importance that each of them should have it known to the world, in reference to a discovery of this nature, who is the inventor. In addition to that, it is of great importance to Mr. Talbot in a pecuniary point of view: for no doubt, either by reason of the improvements in the art, or otherwise, the practice of taking portraits by this system has become so extensive, that if he were entitled by your verdict to say that the collodion process is an infringement of his process, and cannot be practised without his license, no doubt it becomes a very valuable, a most valuable, patent in his hands, and anybody who takes a portrait by collodion would be obliged to take a license from him, and pay him a remuneration commensurate with the advantage derived. It is of importance, likewise, to the trade. Sir F. Thesiger, has, very properly, made no complaint of the way in which the case is defended. Numbers of persons have embarked in this practice, adopting the collodion system: and, if that is a violation of Mr. Talbot's system, although they may go on obtaining licences, and paying him some reward for that indulgence, they cannot without his permission practise that plan. It is of still further importance, though that must not enter as an element into your consideration: in one sense it is true that when matters are patented it does not stop the progress of invention,—it frequently accelerates it,—but if it is open to all the world, as the defendant contends, to practise the art, further experiments and further results may be obtained more rapidly, possibly, than if the matter be protected by patent. It is, therefore, in every point of view a case of the deepest interest to the parties, and happily, as a reward for your exertions, of great interest to you.

Although necessarily, from the form of the proceedings, there are various pleas and objections presented by the defendant, there are substantially now but two questions in this case.

Mr. Talbot substantially alleges that he obtained letters patent for his invention, which I will endeavour to explain presently, and that the defendant has infringed that invention. The defendant in substance says,—“You, Mr. Talbot, were not the first and true inventor of the subject-matter of the patent in entirety,” that is the effect of the plea, “and if you were, the course which I have pursued is no infringement of that patent.”

That presents two questions that have been very properly discussed, and certainly I cannot agree with the learned counsel, in any way inadequately discussed before you, but in every possible view.

Now all the parties agree that, whether I am right or wrong in the construction I put upon it, it is my duty to tell you from the printed paper before me what the claim in the patent is; and for the purpose of the day, and for the purpose of the day only, (because it may present many very difficult questions), I have decided that the specification is good in all respects, and shall present to you what I consider to be the meaning of the claim, subject to these reservations.

It seems that early in the year 1802, Mr. Wedgwood and Sir Humphrey Davy had prosecuted this enquiry, and had ascertained that paper could be made sensitive, so as to receive impressions from light, but had not been able to develop or fix the images, so that in truth it was but the mere commencement of the scent which others, and particularly Mr. Talbot, have successfully pursued. Mr. Talbot, a gentleman of great science, applied his mind to the subject, and having made many discoveries long before the patent, communicated to the world, in papers to the Royal Society, the result of his investigations. In that there may have been the discovery, or the commencement of the discovery, of these proceedings, but that is not what he claims. If he discovered this process, or that which led to the perfection of it, and published it to the world, he is, for the purposes of the patent, no more a discoverer than I am. He cannot be the first and true inventor, because, having told the world what he knew, there is an end of his claim upon the indulgence of the public. A patent, if



granted, is granted for this; the inventor says:—"I have a secret: I will tell you, the public, what it is, if you will pay me the price of that discovery; viz., the monopoly for a certain number of years,"—and as the price of the monopoly the public gets the present use of the invention, through the means of the inventor, and at the end of fourteen years the means of doing it without qualification or restriction, by obtaining from the specification a perfect explanation of what is to be done. The law says, if it is not new there is no price paid for the patent; or if it is not properly described, so that at the end of fourteen years the public may be put in a position to practise it, then the consideration has failed. The price of the monopoly is the use of the invention through the agency of the patentee for fourteen years, he obtaining a profit from that perfect undisguised disclosure of all he knows at that moment, that the public may use it at the end of that time; but there must be a secret which nobody knows to be the subject of the patent. When I say "nobody," I shall explain what I mean immediately: I will come to that presently. It must be not of a principle. A man cannot say—"I will obtain a patent for the application of steam;" it must be some means or manner of manufacture: that is, some administrative mode of applying it. In illustration of that, if my learned brother's objection is good, the plaintiff cannot for instance say,—"I will have a patent for taking all portraits." He may have a patent for taking portraits in a particular way that he describes; but a principle, as a principle, cannot be the subject of a patent.

With these few prefatory observations, which are familiar to every one, I will proceed to explain, as far as I can in a few words, what I deem to be the nature of this invention. I confess I am afraid I do not understand it, because there are many views which have occurred to me in considering it which have escaped my learned brother and the other parties, and I do not think, therefore, that I entirely understand the subject; but I will endeavour, as far as I can, to ascertain whether I do. Mr. Talbot, having applied his mind to the subject, has ascertained, amongst other things, a sensitive paper. He calls it a paper "scarcely sensitive;" we will call it a partially sensitive paper.

Now in his present patent he describes that, but he does not claim it. Having divided his specification and his claim into paragraphs, he says, (just the same as if he had said, "I take an ounce of Epsom salts") he takes a previously prepared paper, which is well known to all the world, and he prepares that paper, which is not claimed, and you will see, when you come to consider the question of infringement, or not, that that is a most important consideration. He says "the paper which I take I do not claim as a patented paper, but I take it as if I were to say: I take a white sheet of paper so prepared, and it may be prepared by any one, in this way:—Nitrate of silver dissolved in distilled water, and iodide of potassium dissolved, with these I cover my paper, that is the paper which I do not claim as part of the patent.—In the order of time I will put the nitrate of silver upon it and then the iodide of potassium." Whether you put the iodide of potassium, or the nitrate of silver first, it seemed to be, and I presume is, perfectly unimportant. He puts the two, one after the other, so as to have upon the paper, which he does not claim as part of his patent, an iodide of silver. He has a paper, therefore, which he says any one in the world may make, which he does not claim, with iodide of silver. Now he begins and starts his claim. He says:—"I want to render this iodide of silver, which being upon paper, is scarcely sensitive, I want to make that more sensitive, and highly sensitive, and I do it in this way. I take again nitrate of silver, and dissolve it adding acetic acid. I call that A, for the purpose of convenience. I do nothing with that for the moment. I take gallic acid and dissolve that, I call that B. I keep these different elements separate. I am now going to make my picture. I take a piece of the paper, which any one may make, that is the scarcely or partially sensitive paper, which any one who chooses may make, I do not claim it, and I mix A and B:—that makes the paper highly sensitive. I put it into the camera and if it remains with a very strong light there is an apparent image, but if it does not remain with a strong light (and for the purpose of my process I prefer rather a subdued light than a highly blazing light) there is, I have discovered, an invisible image, and that invisible image I can produce by again washing my common paper, rendered highly sensitive, with gallo-nitrate of silver. That produces it." Then, he says, "I fix it." Now the fixing is not in discussion. "I fix it with a bromide of potassium," upon which I must ask a question presently which has not been asked. He says, "I fix it with bromide of potassium,

that produces a negative because where it should be light the sun has acted and the silver is deposited strongly, so that it is dark, the other places are light, and it produces what I call a negative, in fact it is a reverse." He says you obviously get a positive by superposition of the negative upon the positive, putting a board below and a glass above to let the light pass through, screwing them tight together and letting them lie so. He says in effect "That may be got upon simply iodised paper or my second paper, highly sensitive; or it may be got (because it does not matter how long it takes) upon photographic paper which I talked of in my proceedings at the Royal Society, because you may take as long as you please and it has a better tint."

That is the way in which he gets his positives from his negatives. He then goes on further to point out how by partial exposure to the light and then by putting the paper partially thus blackened and washed again into the camera, he can get a positive picture; but the positive pictures are not now in discussion, and therefore you need not trouble yourselves with that. In his claim, he says "I do not claim iodide of potassium, I am aware that the use of iodide of potassium for obtaining photographs has been recommended by others and therefore I do not claim it." He is obliged to say so. If he had claimed it, as it has been used by others, everybody would agree with me that the specification would be bad. He says, "I do not claim that, I do not claim it by itself, but what I do claim is when iodide of potassium is used with gallo-nitrate of silver."

That is what he claims and then he goes on to enumerate his claims.

Now many persons who have drawn specifications have been in the habit of winding up with what are called claims. I believe as a matter of drawing that practised draughtsmen do not do it. Patent agents think it proper and convenient to do it, but practised draughtsmen do not do it, and it is safer not to do it, much safer. Many patents have slipped through by a liberal interpretation put upon them by the courts, and it is far better, as was the case in *Russell v. Ledsam*, to let the court ascertain the true intentment of the specification; the specificity of a claim has often destroyed the patent.

This gentleman says, "I do not claim iodide of potassium, I claim it in connection with gallo-nitrate of silver." But saying that he goes on to descend upon his actual claims. He says, "I claim first the employing gallic acid or tincture of galls," not alone, but "in conjunction with a solution of silver to render paper, which has received a previous preparation, more sensitive to the action of light." Therefore what he claims is first a mixed solution of gallic acid and nitrate of silver for a particular purpose to make the paper more sensitive. He secondly claims "the making visible photographic images upon paper and the strengthening such images when already faintly or imperfectly visible by washing them with liquids which act upon those parts of the paper which have been previously acted upon by light."

Now there is a great deal to be said upon that part of the claim no doubt, but for the purposes of the day I construe it to be this, "I claim the use of gallo-nitrate or other liquids for the purpose of developing latent images or strengthening them when they are partially apparent." If it is that he claims all liquids, that is claiming something like a principle, and the patent is bad; because a man has no right to say "I claim everything which will do it and I leave you to speculate upon what will do it." He is bound to state what will do it, and therefore the only way to make this a good claim is to say, "I claim, secondly, the making visible photographic images upon paper, and the strengthening such images when already faintly or imperfectly visible by washing them with the liquids hereinbefore mentioned." For the purposes of the day I shall hold that to be the claim, treating it as we are bound to do, with reasonable indulgence, because although men of science must explain what men of science understand, they are not bound to the strictest technicality of expression. I read it for the purposes of the day in that way, "with the liquids hereinbefore mentioned, gallo-nitrate of silver or something equivalent to it."

Then the third claim is "the obtaining portraits from the life by photographic means upon paper." That is, an unhappy claim, I am afraid, because that claims, in general terms, the obtaining of portraits by photographic means, and if that is the claim in reality I am afraid it will turn out to be a bad claim. But for the purposes of the day, I construe it to mean "the obtaining portraits by the photographic means hereinbefore described." I am bound to do that for the purpose of making it a perfect claim; in fact, I could not present the question to you unless I put it in that way, that is to say, "by the process I describe."

The fourth claim is, "the employing bromide of

potassium or some other soluble bromide for fixing the images obtained."

The plaintiff does not complain of the fixing with by hyposulphite of soda, but he says:—"I fix with bromide of potassium or some other soluble bromide." And the question I want to ask is this, is hyposulphite of soda a bromide?

*Sir Frederick Thesiger*: Certainly it is not.

*Chief Justice Jervis*: I ought to have that on my notes, because it is not already explained upon the evidence. Then the fixture as claimed is not discussed or in dispute; the plaintiff does not say "you have used my plan of fixing," and the defendant does not say that plan of fixing is old, therefore you may dismiss that, except in passing when we come to enter into the history of the inquiry.

Now the first question which you will have to consider upon this matter is, whether Mr. Reade before the year 1841—the exact date is 8th February 1841—discovered and put into practice this, or any part of this invention. Because it is not necessary for the defendant in order to succeed in defeating the patent that he should prove that Mr. Reade made more sensitive—(because the first part is excluded from this question)—made more sensitive a previously sensitive paper and fixed and developed. If he made sensitive, and that was a well-known thing before, when Mr. Talbot came to claim the whole invention, claiming the process to make more sensitive, he ought to have said, as he has said in the other part of his specification, "with reference to iodide of potassium that is well-known," because the rule of the patent law is this—A man who specifies must say what is new, and what is old, with this exception: that when he patents a combination of old things and takes his patent for the combination of old things, and you can so understand it upon the specification, that is sufficiently defined. But if he professes to say, "I have a new system," and as part of it takes an old system without saying—"that part which I am using as part of the invention is well understood and known," that avoids the patent. That is well settled; he must say either directly or indirectly what is new and what is old. Now this part of the case is not a matter which goes to much length; it depends, so far as Mr. Talbot's case is concerned, upon the specification, and so far as the defendant's case is concerned as to the novelty, upon the evidence of Mr. Reade and Mr. Brayley, and a word or two from Mr. Ross. The plan therefore, the patent plan of Mr. Talbot is this—I take a paper which has upon it iodide of silver, I do not claim it, but it is the first step in my patent. I compound a liquid which I call gallo-nitrate of silver—made of nitrate of silver dissolved with acetic acid, and gallic acid dissolved in water. I call that, gallo-nitrate of silver. The paper I so take I wash with that, that is, nitrate of silver and gallic acid, and I have got upon the previous paper, which I do not claim by the patent, an iodide of silver, because there is nitrate of silver and iodine there. I strengthen that by putting more nitrate of silver in combination with gallic acid. The developing is still with the gallo-nitrate of silver, that is gallic acid and nitrate of silver.

That is what Mr. Talbot has got. Now what is Mr. Reade's plan? Two questions will occur upon Mr. Reade's part of the case upon his evidence. First is his plan substantially, not in the whole but substantially and in material parts of it, the same as Mr. Talbot's? But that alone will not do. Was that plan promulgated and known? Because the mere experiment of the man of science in his laboratory, locked up as his secret, which is known to no one is not public, can not disentitle the patentee from having a patent who makes the discovery himself. To disentitle the patentee from his patent it must be a previous knowledge known or disclosed to the world either by the active use of it, or by publication or disclosure, so that the public or some of the public are made acquainted with it. Telling one person, consulting one person upon it, would not do; there must be that general disclosure which makes the matter reasonably public. First of all then, is the plan of Mr. Reade the same as the plan or part of the plan of Mr. Talbot? Mr. Reade had two plans—he had a number of plans, but he ultimately perfected two. He had made many experiments. I do not go through the various steps after he has explained it, but they substantially resulted in two plans which he gives more in detail. Now then he gave them to Mr. Brayley in his letter, on which without the slightest disparagement to Mr. Reade I must make an observation before I conclude this part of the case. He says, "I had two plans—one was this, I took chloride of silver and infusion of galls, that is gallic acid." Is that the same? Is that the same as process No. 2 of Mr. Talbot? Process No. 1. is that which he says he does not claim—the iodised paper. Process No. 2 is the mixture of



nitrate of silver dissolved with acetic acid mixed with gallic acid and washed upon the paper to make it highly sensitive. I call that process No. 2. Is this plan of chloride of silver and infusion of galls the same as process No. 2? I asked Dr. Normandy the question whether chloride of silver is the same as nitrate of silver, and he says they are entirely different. Therefore I think we may dismiss from the case that the mixture of chloride of silver and gallic acid in process No. 1 is not the same identically.

There is the use of gallic acid, but gallic acid in combination with something else. There is this important distinction between this first plan of Mr. Reade, and the plan of Mr. Talbot. Mr. Talbot applies his process No. 2, that is his gallo-nitrate, washing it upon a piece of paper previously prepared and having upon it iodide of potassium, which by a second washing increases the intensity of the iodide of silver. In Mr. Reade's first plan, there is no iodine at all; and therefore although gallic acid was used, and possibly was the commencement of his further proceedings, I think his first plan can scarcely (it is a question for you) be said to be the same, substantially the same, or the foundation of the same, as Mr. Talbot's first process after he takes the iodised paper.

Then the second plan is very different. If Mr. Reade is now speaking accurately in 1854 of what he discovered or put in practice in 1839, although he was not aware that there was a latent image, and unknowingly and unwittingly developed it, without knowing it, by his constant wetting, he did in truth, if he is correct, pursue almost identically the same plan. You will judge of that. He got a glazed card that had carbonate of lead upon it, washed that with acetic acid—that is, introductory matter.

Now we come to the substance. He floated it upon iodide of potassium: that impregnated it with iodine; he washed it with nitrate of silver, and that gave the iodide of silver. He washed that with infusion of galls, that gave the intensity, and then he exposed it to light by superposition. It is true we are not now upon his developing a latent image, but the question is, whether in that experiment, No. 2, he did get what I call the process No. 2 of Mr. Talbot, viz., the same thing in substance as gallo-nitrate of silver: that is, gallic acid and nitrate of silver acting upon a previous preparation of paper, or something which was iodised, that is the card; the card is iodised, it is washed with nitrate of silver, it is washed with gallic acid. It makes no difference whether you wash with one and then wash with the other, except upon the intensity of the application: he must mix the two. As Sir Frederick Thesiger said by the collodion process, if you wash one upon the other you impregnate one into the other, the porous substance. Was that the process that was used by Mr. Reade in 1839—not for the purpose of developing, but for the purpose of preparing the paper to receive the sun-picture? What had he got? What has Mr. Talbot got on his paper, which he calls calotype paper, which receives the impression? Nitrate of silver, iodide of potassium, and gallic acid. What had Mr. Reade upon his card? Nitrate of silver, iodide of potassium, and gallic acid. That will not alter it. But more than that, he has carbonate of lead, which he washes with acetic acid. That will not alter the question, it is only a further combination. He uses all those. It becomes therefore of extreme importance to know, first of all whether Mr. Reade speaks correctly, now in 1854, of what he did or knew of the state of his knowledge in 1839.

First of all to ascertain (because that will not at all decide the question) whether he had discovered it in his own mind. Sir Frederic Thesiger says, with perfect truth, and that bears upon both points, he first of all applying it to this part of the case. If that was the state of Mr. Reade's discovery in 1839, he undoubtedly did not communicate that to Mr. Brayley, because, when he writes to Mr. Brayley in 1839, and when you would suppose he was describing what he had discovered, he says—"I need not enter into the details," but gives a general outline. When he writes to Mr. Brayley he does not describe the whole of these matters: he describes some of them, and very important ones. He says in his letter "it would be tedious," and so on. Then he gives his first plan. "For plants, prints, &c., that the ground may retain the precise tint which is received at first, I use, not common paper, but card-board"—this is the very one—"coated with white-lead, and highly glazed. This surface is washed with a weak solution of nitrate of silver, consisting of from two to four grains in one drachm of distilled water. The card is dried before the fire, and the design, after being procured in the ordinary way, is fixed by immersing the card for a few minutes in an ounce of distilled water containing from ten to twenty grains of

hydriodate of potash. This paper is not remarkably sensitive." Therefore on his card, as he describes it to Mr. Brayley, which he has glazed with the carbonate of lead, he uses nitrate of silver, but he does not use iodide of potassium.

Mr. Sergeant Byles: Yes he does, my lord; it is proved that iodide of potassium and hydriodate of potash are precisely the same thing.

Chief Justice Jervis: You are right, brother.

Sir Frederick Thesiger: As a fixture.

Chief Justice Jervis: I am still right; he does not use it for the purpose of making the paper sensitive, as he describes it to Mr. Brayley. That does not conclude the matter; he does not use it for the purpose of making the paper sensitive, and I am now upon the sensitive part of the case only, because it is plain that the developing, as he says with truth, is entirely owing to Mr. Talbot's discovery. I will come to that immediately: I am now upon the first part of the patent process, the making more sensitive. He says in his evidence—"to make more sensitive I use iodide of potassium, nitrate of silver, and gallic acid." In his letter to Mr. Brayley he says—"to make it more sensitive I use nitrate of silver upon a glazed card, with carbonate of lead, and I fix with iodide of potassium." He omits the gallic acid there altogether, he omits the iodide of potassium as an element used for the purpose of making it more sensitive; obtaining in fact, before it is put into the camera, or in superposition, the iodide of silver, he goes on to the next process. "The more important process, and one, probably, different from any hitherto employed, consists in washing good writing-paper with a strong solution of nitrate of silver, containing not less than eight grains to every drachm of distilled water. The paper thus prepared is placed in the dark, and allowed to dry gradually; when perfectly dry, and just before it is used, I wash it with an infusion of galls, prepared according to the pharmacopœia." That is, with gallic acid. Therefore, in 1839 he does say—"I do use nitrate of silver and gallic acid." In fact, I do not suppose I am at all prejudging the case by saying he uses what may be called gallo-nitrate of silver; but then he uses that upon a surface which has not got previously upon it an iodine, so that there is not the iodide of silver: and that will raise another most important legal question, whether, in the use of a known element for the purpose of making sensitive, the application of a known article which makes it more sensitive ought not to be so described in the patent, because Mr. Talbot uses, in truth, what Mr. Reade evidently in 1839 used—gallo-nitrate of silver—because it is nitrate of silver and gallic acid; but he uses it upon a paper previously prepared with iodine which gives an iodide of silver,—and that could not be in Mr. Reade's case, because there was no iodine present. Then he goes on in the letter to say that he fixes it with hyposulphite of soda, which is the way that the defendant fixes it. There is therefore no question upon the letter that Mr. Reade did use, for the purpose of making sensitive, nitrate of silver and gallic acid in combination, because they were equally spread upon the paper, and would so mix in the pores. But he used it on an unprepared paper—Mr. Talbot uses it upon a prepared paper, with iodide of potassium.

The consequence is, that in Mr. Talbot's plan you form an iodide of silver; in Mr. Reade's plan you cannot form that, because there is no iodine present, and it is made more sensitive by gallic acid and nitrate of silver. Therefore, if this is a simple claim, as it may possibly be read hereafter in court, to the use of gallo-nitrate of silver, as the means of making sensitive, it is the same as Mr. Reade did in 1839.

Sir Frederic Thesiger reads it thus: It is not simply that, but it is the use of that upon an iodised paper which produces the further effect of iodide of silver. But this is in the letter. This makes out beyond the possibility of doubt that in 1839 Mr. Reade did use, he did know of, the application of nitrate of silver in combination with gallic acid. If his evidence is correct now, in addition to that he used iodide of potassium, because he says—"I took a card glazed with carbonate of lead,—I washed it with acetic acid,—I floated that in a bath of iodide of potassium,—I washed that with nitrate of silver and gallic acid." So that, if his evidence is correct now, he actually used the previously prepared paper with iodine upon it, and the application of nitrate of silver with gallic acid upon a paper saturated with iodine would produce the iodide of silver, and would be very like the iodised paper further improved by the iodide of silver.

The question therefore first of all is whether without the slightest disparagement of Mr. Reade, a gentleman of great science, talent, and information, whose mind is devoted to this subject, he may, not unnaturally, have trod on imperceptibly

in the path of discovery without knowing the exact periods at which he makes each step; and Sir Frederick Thesiger says (and that is for you) that when Mr. Reade was communicating it to Mr. Brayley for his lecture at the London Institution, and subsequently at Walthamstow, he communicated all that he then knew. Sir Frederick Thesiger does not at all impeach the honour or integrity of Mr. Reade; he says the floating in the bath of iodide of potassium was a subsequent step, possibly taken from the discovery of Mr. Talbot, and not known before. There is the paper which speaks for itself; it is true Mr. Reade is not to be complained of as intending to misrepresent, but is he correct in saying that before 1841 he floated in a bath of iodide of potassium? If he did, then you have an iodised card saturated with gallic acid and nitrate of silver, and that used in 1839; and when Mr. Talbot says—"I claim that as a new invention," he is claiming what another person used.

Mr. Sergeant Byles: If your lordship will forgive me, I think it is also proved that Mr. Reade communicated this to another of the witnesses, Mr. Ross.

Chief Justice Jervis: You did your part of your duty with great talent, and assisted me amazingly, and I am altogether indebted to you for the view I took of it; but I cannot put all the points at once, I am more simply upon the fact whether he used it. I have said so a dozen times. I have no doubt I shall omit many things. Remind me of what I do omit, but do not remind me of what I do not omit.

It is already sufficiently difficult to understand the subject, particularly as you and I know nothing at all about it. I am now (and I will endeavour to explain it) only upon the knowledge of Mr. Reade. I told you another point was coming afterwards. I am upon his knowledge. If he is correct in saying that he used that, then it is plain he used that matter; the things which are in the prepared paper, the iodised paper, and the improved paper with the nitrate of silver.

Again, Sir Frederick Thesiger very properly and strongly, and forcibly, says it is likely that a man of science communicating to a man of science who had no notion of making a profit by the discovery, who was following it as the delight of his life, would be anxious to communicate to Mr. Brayley everything that he knew at the time.

Now my brother Byles says he communicated it to Mr. Ross, but he is mistaken. He told Mr. Ross he had used gallic acid, but not that he had used gallo-nitrate of silver. I know I am right, I am sorry to say the case kept me awake all last night—not that he had used the iodide of potassium but it was gallic acid, the infusion of galls that had been used. That is the discovery, that is the point we have been talking about; but the great question is this, if it is simply the use of that gallic acid and nitrate of silver which Mr. Reade knew, that raises the question of law, and an important one, whether the claim of the application of that to a paper which being iodised produces a different effect is a good or a bad mode of stating the patent, but if in addition to that Mr. Reade used and knew of the iodide of potassium it will get rid of that question, because then there is a partially sensitive paper with iodide of potassium improved by nitrate of silver and gallic acid.

But then that alone will not do. The mere knowledge of the art locked in the bosom of Mr. Reade, or addressed to Mr. Ross, is not sufficient to disentitle Mr. Talbot to his patent, and though he may have distributed among his friends thousands of sun-pictures, that will not have the effect of disclosing the process; it amuses the eye, but does not instruct the mind, the picture is pleasing to those who have it, but how it is made is not explained. You cannot take a patent for a sun-picture, you may take a patent for the mode of making it, and it is the mode of making it that must be disclosed to entitle the party to a patent. This letter then becomes important on the second part of the case, and most important to Mr. Reade assuming he is correct in his dates, that he is correct in his statement in other respects nobody doubts for a moment. Assuming that he is correct in his dates, and that before 1841 he used iodine (I dismiss the carbonate of lead and acetic acid), but iodide of potassium, gallic acid, and nitrate of silver, assuming he used those and kept it to himself as a matter of experiment, that will not do to give a verdict for the defendant. Mr. Brayley's lectures will not do alone as far as the iodide of potassium is concerned, because Mr. Brayley says, "I read the extracts from the letter at the London Institution and at Walthamstow, and of course I read what I found written in it," and inasmuch as it contains no iodide of potassium at all he could not read it, and therefore Mr. Brayley's publication except it is useful to show that he published nitrate of silver



and gallic acid, comes to nothing, he did not publish nitrate of silver in combination with gallic acid on an iodised paper; it may have been used, that is Mr. Reade may have told people of it, but he does not say he did. If he told people of the plan it may be sufficient to disentitle the plaintiff to a verdict. The publication by Mr. Brayley will not be sufficient unless ultimately the court shall be of opinion (and that is more a question of law than of fact) that the application of gallo-nitrate of silver when claimed in the specification as applied to a previously prepared paper ought to have been guarded as being a known process when used without that previous preparation. If it ought to have been so guarded, it is plain it was known before, published before, and the patent would be bad, but if it ought not to be so guarded, and being in combination with iodine would be a new process, then the communication by Mr. Brayley did not publish the iodine at all, because he did not know, and Mr. Reade does not say he ever promulgated to the world that he used iodide of potassium. Therefore upon that when you come to consider it the question is not so difficult. I think it highly possible and probable that Mr. Reade's account is perfectly correct, that he did as he says he did, use iodide of potassium, nitrate of silver, and gallic acid, but that he published it to the world I think is very doubtful. I think he may well satisfy himself that he was undoubtedly in the same line of pursuit as Mr. Talbot, and though Mr. Talbot followed it up more successfully and discovered what Mr. Reade says is a beautiful discovery (which I will come to immediately) namely the existence of a latent image; yet that he was actually in the same road, nay, unwittingly did the very same thing: because he used chloride of silver, he went on wetting with his gallic acid the paper until the image was developed, he did not know it was invisible, he thought it was the process of making it sensitive. But I think though it may be very probable he was using these things, yet it is plain the only publication was Mr. Brayley's publication, and as he did not know that the combination of the gallo-nitrate of silver with the iodide of potassium was important to be used with the previously iodised paper so as to make an iodide of silver, then there is no publication by him of Mr. Reade's plan, and you cannot say Mr. Talbot was not the first and true inventor, though both may be inventors, but not the first and true inventor in the meaning of the patent law, because there are many expressions in the patent law which are inconsistent until explained; there may be two first and true inventors, both may be running the race at the same time, the one may keep it secret and the other give it to the public, and the one who gives it to the public and gets the patent will have the benefit of it. There is this further declaration of publication, namely, a declaration of Mr. Ross that gallic acid was used; that comes to the same thing, because the mere use of gallic acid is not claimed, it is claimed in combination with the nitrate of silver, and my brother Byles cannot blow hot and cold when he comes to the other part of the case, when the combination, is important to say he claims it in combination; he cannot say because gallic acid was used at all that it ought to have been claimed as an old substance, it is a new substance as used. A screw is an old thing, but when you claim a steam engine or a rotary engine you do not say, "Be it understood that the screw with which it is fastened is old," you claim the screw as part of the whole, it is the arrangement, it is the combination that is the subject of the claim. Everything under the sun is old, but when put together like the wonderful notes of music which are few, they make innumerable combinations. I think gentlemen that is all I have to say to you upon the question of novelty; it is for you to say whether Mr. Reade before February 1841 practised, first of all I will say knew of the plan of making his paper sensitive by iodide of potassium, nitrate of silver and gallic acid. If he knew of it, and used it, and disclosed it, that will void the patent, because the patent claims that of the invention which consists of several things as a new invention, and even although it may be that the same rule which Sir Frederick Thesiger applied on the one hand is applicable on the other, supposing Mr. Reade had made the preparation, and if Mr. Talbot had discovered that there was a latent invisible image which he could develop, then he should have said—"Take Mr. Reade's plan of making the paper sensitive, put it in the camera, that makes an invisible image which I develop by my process." That is the same case: in this case the defendants have improved upon the plan of Mr. Talbot, they cannot work it without his licence, so if Mr. Talbot had discovered there was a plan known originally by Mr. Reade, he should have said—"The mode of making the paper sensitive is well known, I take that for the image,

and I develop it as follows." That is all I have to say upon the question of novelty, repeating the simple proposition, that if Mr. Reade knew of the use before February 1841, of iodide of potassium in combination with nitrate of silver and infusion of galls, and made that knowledge known to the world, Mr. Talbot is not the first and true inventor of that part of his patent, and therefore is not the first and true inventor of the whole, and therefore the patent is void; if he knew it only in his own bosom, and did not publish it, that will not avoid the patent.

We now come, if you please, to the second part of the question, which is of great complexity, which deserves your most serious consideration, and which I believe, unhappily, I am afraid will raise and must raise not only before you questions of fact, but ultimately many questions and very difficult considerations of law may arise upon it. I should simply say, with reference to the first point, I do not ask you whether Mr. Reade knew, in 1839, and published the use of gallic acid and nitrate of silver, because that was lectured on upon two occasions from that paper, we may take that for granted, and, therefore, any point which arises upon that we need not go into. I ask you the combined point, did he know of iodide of potassium, and nitrate of silver, and gallic acid? Did he publish those to the world? If he knew and published those Mr. Talbot is not the first and true inventor of that part, and therefore of none; equally, if he knew and did not publish, Mr. Talbot is the first and true inventor, if he did not know and did not publish, then the same result will follow.

Now, gentlemen, we come to the question of infringement, and for that purpose we dismiss Mr. Reade's plan altogether, and come to another question. Now upon the plea of not guilty you will have the evidence, and I do not think when the thing is understood, that there is the least, or at any rate any great contrariety in the evidence, at least as far as I understand it; I am afraid I do not understand it upon that account. You will have to compare the specified plan and the collodion plan, forgive me for going again over the specified plan. I will not trouble you now with the claims or any other matter, he says, "I take an iodised paper, I do not claim it, that iodised paper, however, is made thus, nitrate of silver dissolved in acetic acid, iodide of potassium, each washed upon the paper, the paper is porous, it absorbs the two and forms an iodide of silver, it is partially or scarcely sensitive, I wish to increase the intensity of the sensibility, I compound what I call gallo-nitrate of silver, I was wrong in saying acetic acid in the first instance, gallic acid, mix them as I use them, wash over; the absorption takes place and by the intensity I presume of iodide of silver with excess of nitrate of silver the paper has become highly sensitive. I keep it in the dark, it is dangerous to expose it to the light. I put it in the camera, the camera is common to the whole world, any one may use it, there is an invisible image, I develop it by washing it with the same substance, gallo-nitrate of silver I fix with chromide of potassium, you may fix as you please." Now no doubt it is a wonderful discovery of Mr. Talbot's that there was a latent image, to use the expression of the children in their play, Mr. Reade was getting hot upon it. The same course or the same clue which did not lead Mr. Reade to it led Mr. Talbot to it. Mr. Reade dropped his paper and there was the image, he did not follow it up, Mr. Talbot did, he has the high merit of it, no doubt he is the discoverer of that great secret, that there was a latent image in the paper, invisible, undeveloped; but that is no subject of a patent. He cannot say I have discovered invisible images, and I patent every mode of developing invisible images; he may say, "I find there is an invisible image and I patent A. B. C. D. and E. F. as the or a means of developing them," and if he does that nobody can make use of A. B. C. D. E. F. or anything chemically equivalent to it, but if anybody has X. which is an entirely different thing, a different operation, the fact of Mr. Talbot having discovered the latent image will not lock that up from the world, it is a principle, it is not a means or manner of manufacture or process. The subject of a patent is not the principle but the means or manner of doing it, and therefore the image floating invisible or being invisible on the paper which Mr. Talbot discovered, which was the means of driving him to a manner of exposition which may be the subject of a patent, that wonderful discovery *per se* cannot be the subject of a patent. That is what he discovered, and he discovered that that being there and in fact developing itself by length of time, growing as it were, the seed being there, he found that by cultivating it or watering with his gallo-nitrate he brought it out at once or within a reasonable time. That is his process, "I take the prepared paper, I make it more intensely

sensitive by the gallo-nitrate of silver, I develop by gallo-nitrate of silver, I fix." Now what is the collodion? First of all let me see what happens in this matter. Before the article which we will call the calotype paper, which Mr. Talbot so calls, before the calotype paper is put into the camera, it has got iodine, nitrate of silver, gallic acid. That is what the calotype paper has got upon it. Iodine and nitrate of silver, and iodine and gallic acid again, two applications of nitrate, one of iodine, and one of gallic acid; that is to say, what he has got is iodine, nitrate of silver, and gallic acid, and in that state it is put into the camera to receive the impression. Now in what state is the collodion put into the camera? The collodion is not put into the camera to receive the impression in this way. At the time the calotype paper is put into the camera there is iodine, nitrate of silver, gallic acid; when the collodion is put into the camera there is iodine, nitrate of silver, nothing else. I am coming presently to the preparation of collodion. Now apply this state of things to the case of "Not Guilty." The first paragraph in the specification says:—"Paper scarcely sensitive I do not claim—anybody may make it; that is no part of the patent. What does he use for that purpose? Iodide of potassium, nitrate of silver. What is put on the collodion the moment it goes into the camera? Iodide of potassium, nitrate of silver, nothing else; therefore, the collodion, if it is nothing more than the paper—a vehicle—it has only got process A upon it, which is no part of the patent, at the time it takes the picture. What he says is—"I do not claim the paper with iodide of potassium and nitrate of silver upon it; I renounce that to the world; anybody may have it." Then, if as I said, the use of the patent article upon calico instead of paper would infringe the patent the converse of that would follow,—that the use of what is not claimed upon the collodion would not make it an infringement any more than if used with paper. He says, you may use paper with iodide of potassium and nitrate of silver, because the paper is scarcely sensitive. But what is the fact with regard to the collodion? It is highly sensitive. Therefore, there must be something in the collodion which is an equivalent for the gallic acid: nobody knows what it is. The paper with the iodide of potassium is scarcely sensitive; the collodion is highly sensitive; they add nothing else to it whatever; then that is most important. I thought I was wrong; that is most important when you come to consider it with reference to the specification and the claims: he says:—"I do not claim paper covered with iodine and nitrate of silver, you may use paper covered in that way, or leather, or wood, or collodion, or anything; that is not part of my claim; what I do claim, is the covering the paper so prepared with gallo-nitrate of silver; that is, nitrate of silver in combination with gallic acid." I do not at all say that is decisive of this part of the case. I am now upon the point of what is the state of the preparation when put into the camera. The collodion is, in fact, collodion prepared as paper is prepared under the first paragraph of this patent, which he says is no part of his patent, because covering with a camel-hair brush paper, the pores of which absorb nitrate of silver, and then covering it with iodide of potassium, the pores again absorbing the iodide, forming an iodide of silver, is just the same as dissolving the iodide with the collodion, which is rendered necessary because there are no pores. You must bring the common learning of chemistry to bear: dissolve the collodion, mixing it, because there are no pores to take it with the iodine, and then immersing it, so that it may soak in a bath of nitrate of silver: gallic acid is not present at all. The first is this; the paper which he uses, which he does not claim, has an iodide of silver, but is scarcely sensitive; the collodion by the same preparation is highly sensitive, and is enough without more for obtaining the image. Now, upon that part of the case, therefore, there is not the slightest contradiction in the world, in the evidence it is plain; it stands to reason, men may argue, men may state on matters of science what is their opinion one way or the other; the proof of the pudding in this case like others is in the eating. Paper with iodide of potassium and nitrate of silver is scarcely sensitive; collodion with iodide of potassium and nitrate of silver is highly sensitive; there must, therefore, be something in the collodion which does it. It cannot be a mere vehicle; because, if it were a mere vehicle like the paper, the result would be the same, and as you only get a faint impression scarcely perceptible upon paper, so the result would be the same with collodion. There must be something more; they cannot explain it, but that that must be so is absolutely certain; something which is equivalent to the use of gallic acid which is dispensed with: gallic acid in this stage of the proceedings is not required. You have, therefore, in the collodion exactly what



you have in the paper, in the unpatented part of the specification.

Then comes the second question. I think it is almost plain, from the examination of the transaction that for the purpose of preparing the article to receive the image the defendant puts it into the camera minus the gallic acid, and as the claim is for employing gallic acid in conjunction with silver, and as no gallic acid is used, and no equivalent for gallic acid is used, nothing like it, it is entirely put out; and further, as the defendant only uses the process which is not a patented process, he would have a perfect right; if there was no more than that,—that would be not guilty, as it seems to me, but that is entirely with submission to your better judgment.

Then, gentlemen, in this collodion process the film is obtained iodised and bathed to form the iodide of silver, it is then put into the camera. That process is common, there is no complaint about that. If it stays long enough it receives a sensible image. Now comes the question, and an important one, whether they have used the same means or a chemical equivalent to develop the invisible image? Because although they may be perfectly right and have been guilty of no infringement in having procured a cheaper, a better, more transparent and readier means of getting a surface to receive the impression, being latent, if they have, availing themselves of the discovery that there was a latent impression, used the same manner or means, or some equivalent to develop it, then, in point of law they have been guilty of an infringement. Now if I were to read the claim in this respect as a claim for *all* liquids, it clearly would be bad; there is a proof of five liquids, taking them in combination, that will do it at present; five can do it; gallo-nitrate of silver does it, that is the compound; gallic acid does it slowly; pyrogallie acid does it rapidly; proto-sulphate of iron does it satisfactorily, and proto-nitrate of iron does it as well. Therefore if we were to read "liquids" as liquids generally, there being many unspecified liquids which would lead people to speculate, the specification would be bad and the claim bad; but I read it, to support the specification rather than to defeat it, "the liquid hereinbefore described" that is, gallo-nitrate of silver. If you read it "gallic acid," that opens the claim and makes it bad; it is "the liquid hereinbefore described," which is gallo-nitrate of silver or nothing. To make the specification good you must read it "wash it with gallo-nitrate of silver." Now comes the question, how they do it? Mr. Talbot's plan, we are not to consider what Mr. Talbot's plan is now, as Sir Frederick Theisger says very properly they may go on improving, you must not consider whether he now does it with one thing or another, but you must consider what is the specified plan:—the specified plan is gallo-nitrate of silver, that is, nitrate of silver dissolved in acetic acid mixed with gallic acid, that is the claim for developing the latent image. Mr. Laroche and those who practise the collodion principle use generally pyrogallie acid or they may use proto-sulphate of iron or proto-nitrate of iron. We will say pyrogallie acid. Is that the same, or is it a chemical equivalent for gallo-nitrate of silver? If it is the same or known to be a chemical equivalent, he has no right to use it, it is an infringement; because no man has any more a right to use that which in chemistry is a known equivalent, (and I say *known* because it will not do to speculate whether it is an equivalent or not), he has no right to use a known equivalent fraudulently for the purpose of getting rid of the patent; a man has no right to use a crank for the purpose of avoiding a patented eccentric, or a screw and a lever. There are various mechanical equivalents which would be analogous, and it is now settled I believe after a difference of opinion, at least it is in the course of settlement, it is going to another and a better place, the House of Lords, that the use of chemical equivalents cannot be allowed in patents. That cause I originally was in, and took a great interest in it, and have a strong feeling upon the subject having myself started the point. Chemical equivalents are infringements of patents: the case is *Heath v. Unwin*, the majority of the judges being of opinion in the Exchequer Chamber that chemical equivalents are the same as the original article; the man who patented a carburet of manganese, which you know is manganese and carbon made into carburet by extreme heat, a man could not use carbon and manganese by putting it into the pot which by the process of heating became carburet before acting on the steel. The Exchequer Chamber held by a majority that that was a carburet of manganese before it acted on the steel, and therefore was a violation, the elements being a chemical equivalent for the article when formed into carburet. At present I hold and tell you, if you think that pyrogallie acid which is used is a chemical equivalent for gallo-nitrate of silver, then, as the

defendant has clearly used it to develop, he is guilty of this infringement. Now upon that we must look at the evidence. I think there has been a misunderstanding upon that with reference to Mr. Thornthwaite; I think his experiment, when understood and explained, is not intended to apply to this part of the case at all of developing, it applies to the first part of the case to which I have been applying myself, namely, the absence of gallic acid as a receptacle in the collodion, because he develops in each case afterwards with pyrogallie acid. He says this, that paper prepared and collodion uniodised washed in a solution of nitrate of silver without gallic acid produces no effect; paper prepared, that is, iodised paper and iodised collodion washed with nitrate of silver produces an effect on the collodion but none on the paper, which shows this, that Mr. Talbot is right in saying that his principle or his patent, his specification, to make the paper sensitive, depends upon his combination of gallic acid and nitrate of silver, not to develop, that is not part of the experiment, but to make it highly sensitive, and if that be of the essence, to make it highly sensitive, there is nothing in it at all, it is no violation at that stage. Therefore really Mr. Thornthwaite's experiments, though Sir Frederick Theisger applied them to the other part of the case, in reality applied to that.

Now, with reference to whether pyrogallie and gallic acids are chemical equivalents, it does not follow that they are because they are in shape different; that is, what chemists call in shape; their crystals are different; sulphur crystallises in various forms—other substances are known to do so; therefore, as Dr. Normandy said, in fairness that should be stated; it makes no difference; it is no infallible test. Their action with reagents is different: various illustrations were given by Dr. Normandy. Their chemical composition is different. Professor Liebig, as one of the witnesses says, doubts whether pyrogallie acid is an acid at all. Mr. Brande, Dr. Miller, gentlemen of high experience, say it is; but really that does not prove the question,—that does not decide it; because, if I can find a chemical equivalent, which in every other property in its action is different, yet if it be an equivalent in chemistry in regard to these matters, that would be a violation; but it is not a violation merely because it happens to produce the same result; because proto-sulphate and proto-nitrate of iron produce the same result, if they had been used they would not be said to be chemical equivalents. Pyrogallie acid produces the result instantaneously. You saw the experiment of Dr. Normandy to show the action of them, although he used it for another purpose—to show the impossibility of working the specification with pyrogallie instead of gallic acid, which in truth was likewise the experiment of Mr. Crookes, which is complained of by Sir Frederick Theisger, which was to show the impossibility of working it with the specification as regards the fixing. The reason you cannot work it with the specification is, because pyrogallie is instantaneous in its operation, because the working according to the specification would be this:—You cannot mix nitrate of silver and pyrogallie acid practically to wash it upon paper, because, before you can wash it the silver is deposited and it is all gone; if you mix gallic acid, it is so idle, so slothful in its operation, that you can seize it, and gather it while it is in combustion in the solution, and wash with it: the precipitate does not take place for a long time. Dr. Normandy said, when he went home the day before yesterday, he took two glass tubes and mixed pyrogallie acid and nitrate of silver, and down it went; he mixed gallic acid and nitrate of silver and went to his lecture, and when he came back, three hours afterwards, it had not deposited; therefore, though it may have the same operation ultimately, it is slothful. Mr. Talbot says so: he does not say so in words, but he says so in effect. He says, make a nitrate of silver, and acetic acid, make *n*; do not mix them till you are going to use them; and when you use them it is gallo-nitrate of silver.

Mr. Grove: He says of course, because the mixture will not keep good for a long period.

Chief Justice Jervis: No doubt that is the meaning of it. I am now saying so. He says, if you mix them and put them by in your cupboard, or on your shelf, when you go to get your solution to rub over the paper you will have something like black paint at the bottom; it will not do; mix it as you want it. Gallic acid is slothful in its operation in depositing the metallic substance, and therefore it holds it in solution for some time. Pyrogallie acid is instantaneous, and drops almost immediately as you pour it into the vessel; therefore, pyrogallie cannot be used as the specification says. It may be used, as Mr. Heish said in answer to a question of Mr. Grove;—if, instead of mixing, you wash the paper with nitrate of silver and pyrogallie acid; but then he said that will not do perfectly. You cannot get a good picture in that way,

because the action of the deposit is too rapid, so to speak; the iodide is forming too rapidly before the light is received; it does not do; but all that is upon the first part,—the preparing the paper or the article to receive the impression. We are now upon the second part of it, or what in the specification is the second claim, namely, the production, or the development of the invisible image. That is done in the one case by the gallo-nitrate of silver, which is gallic acid with nitrate of silver dissolved in acetic acid. Is that a chemical equivalent, or is pyrogallie acid a chemical equivalent for gallo-nitric acid? I have looked over the evidence, and I do not find one witness who says it is. I find witnesses who say this,—that the use of pyrogallie acid is the same in effect as gallic acid to develop; but then the claim is to the liquid, which is gallo-nitrate of silver. The liquid, if it is gallic acid, is a bad claim; it is a claim of "the liquid hereinbefore mentioned," or nothing. And, therefore, in an examination of all the evidence you must consider this,—whether the use of pyrogallie acid is a chemical equivalent for the use of gallo-nitrate of silver. That is what is claimed. Now, does the nitrate of silver improve the operation? I do not know, and you do not know; we have not heard. Gallic acid will do it, *per se*, but is not claimed *per se*. Pyrogallie acid will do it better than anything else, because it does it more rapidly. That is the question really, when you come to consider it as presented by my brother Byles.

Mr. Serjeant Byles: No, it follows on your lordship's reading of the specification.

Chief Justice Jervis: I think I must do so. If I do not do so according to my present impression I must say the claim is too large; if the claim is for "the liquid hereinbefore mentioned," it is gallo-nitrate of silver. If it is for all liquids it is bad, and there are many cases; for instance, there was the cement case in the Exchequer where there were various claims, the party claimed all stone to make a certain cement, that was held to be bad. Therefore the real questions, as I am obliged to leave them to you for the purpose of the day, narrowing the evidence, if you like I will read it over to you. I shall not enlighten you by doing so; my duty, I think is more difficult than that of reading the evidence and throwing it at the heads of the jury. It is to endeavour if I can to state the questions, taking on myself the responsibility of the questions of law. The questions I leave to you are these:—first of all upon the novelty. Did Mr. Reade know of the use of nitrate of silver with gallic acid, in connexion with iodide of potassium? Knowing it alone will not do; if he had that knowledge before February, 1841, did he make that knowledge public and known? If he did, then you must say that Mr. Talbot is not, for the purposes of the patent, the first and true inventor, because he claims the whole as new; the first process of preparing the paper not being new the whole would fail; but you must not, in the consideration of that question, forget that the letter which Mr. Reade wrote to Mr. Brayley contains a portion only of it, and makes it clear that in 1839 at least nitrate of silver and gallic acid were known and published, without the iodine; the question is, was it known with the iodine and published to the world as the result of that knowledge? If it was, then Mr. Talbot will not be the first and true inventor. Then comes the second question upon the plea of not guilty. Is the use of collodion which is a film of a preparation of gun cotton steeped in nitric acid, assisted with sulphuric acid, to make it highly inflammable from the excessive presence of nitrogen, and that being steeped in ether; it is the use of collodion simply with nitrate of silver and iodide of potassium, which Mr. Talbot in the first part of the specification says he does not claim as he uses it upon paper; is that the same as the use of the paper with nitrate of silver, iodide of potassium, and gallic acid, gallic acid in the paper being part of the essence of the proceeding, the gallic acid being absent altogether in the case of the collodion? If so, if that is not the same, why then as far as the preparation of the article to receive the image is concerned, it is not guilty, but that will not decide the case. If the defendant has innocently, that is, innocently with reference to the patent law, discovered a developing agent for the latent image, has he been guilty of a violation by using a chemical equivalent to that which Mr. Talbot does as a developing agent? That is a question for you upon all the evidence of the chemists. Is pyrogallie acid, though it may differ in its shape, in its action with reagents, in its composition, is it or is it not a chemical equivalent with gallo-nitrate of silver? If it is, the defendant is guilty, if it is not, he is not guilty.

I have now, gentlemen, only to conclude my observations by making a reference to the card last displayed by Sir Frederick Theisger in his address, for the purpose of showing you how I understand that card. That card had iodised paper and collodion



with iodine upon it, and it was exposed to the operation of and moistened with gallo-nitrate of silver, and they both acted. Nobody says they will not. It is not because the addition of gallic acid will not spoil the collodion, that therefore the collodion system is the same as the other; the collodion system acts without the gallic acid, and therefore if the gallic acid is necessary with the paper, and is not necessary with the collodion and is not missed, they are not the same; it is not spoilt by having gallic acid upon it, but that does not prove it is the same. Therefore in truth you must not consider those questions. If you desire it I will read the evidence, but I have endeavoured to extract the questions. I desire you in no respect to be influenced by any view I may be supposed to take, for in truth, I take none. It is a matter entirely for you. It is a most difficult question. I have endeavoured to explain it as well as I can, and it is a question open I dare say to many difficult and serious objections which I have no doubt will be taken advantage of hereafter by the parties; and I hope they will do so. But for the purpose of the day you must take it that I have explained to you, as well as I can, what the questions are, and you will apply your minds to the questions I have put.

*The Foreman:* We wish to retire.

*Chief Justice Jervis:* Do you wish the specification?

*The Foreman:* Yes.

*Chief Justice Jervis:* Remember this, that the first paragraph of the specification is not claimed.

*[The Jury retired.]*

*Mr. Serjeant Dyles:* While the Jury is out I have only to ask that all the points I presume are open to us in addition to the one made by your lordship, not made by us, that the comparison should be not between gallic acid and pyrogallie acid.

*Chief Justice Jervis:* I did mention it, but I was obliged to construe the specification in that way.

*Sir F. Thesiger:* Your lordship will find on your note that our witnesses stated that the pyrogallie acid in the collodion was accompanied with an excess of nitrate of silver.

*Chief Justice Jervis:* Not without iodine.

*Sir F. Thesiger:* First of all, it was iodised.

*Chief Justice Jervis:* Oh yes, after it was iodised, no doubt.

*Mr. Serjeant Dyles:* We shall have liberty to submit there is no evidence as to that.

*Chief Justice Jervis:* It shall only be upon the construction of the specification in that way.

*Mr. Serjeant Dyles:* It is so; it does not arise until your lordship says, that "liquid" must mean the liquid before stated.

*Chief Justice Jervis:* It can be nothing else; if it means what you say, you do not want to come again.

*Mr. Serjeant Dyles:* Perhaps not.

*Chief Justice Jervis:* Certainly not. The question of the general description was much discussed in a case in the Exchequer, and in the House of Lords, the cement case. What is the name of that case?

*Sir F. Thesiger:* Stevens v. Keating.

*Chief Justice Jervis:* All the objections to the generality of the specification arose and were discussed.

*Sir F. Thesiger:* Yes, all the questions arose.

*[The Jury returned into Court, having been absent nearly one hour.]*

*Chief Justice Jervis:* Now, I will ask you the questions. Do you find that Mr. Talbot was the first and true inventor?

*The Foreman:* Yes, the publisher.

*Chief Justice Jervis:* That is within the meaning of the Patent Laws: that is, the first person who disclosed it to the public.

*The Foreman:* Yes.

*Chief Justice Jervis:* And you find that the defendant is not guilty?

*The Foreman:* Yes.

*Chief Justice Jervis:* Under the Patent Law I will certify that he is the first and true inventor.

*Mr. Serjeant Dyles:* Yes, we have no wish to disturb his patent.

*Mr. Grove:* We are in doubt whether we shall ask for the costs of a special jury.

*Chief Justice Jervis:* I will certify.

[We observe that a subscription has been set on foot to meet the expenses which the defendant in this action has incurred; they must have been considerable; and we hope the result will be such as to prevent his being the victim in a contest he has fought for others even more than for himself. Every professor and amateur in the Art should be forthcoming to aid a party whose public spirit has thus achieved a great public benefit. W. H. Thorntwaite, Hon. Sec., 122, Newgate Street, will receive such subscriptions, or supply printed documents on the subject.]

## THE ROYAL PICTURES.

### THE BRIDGE OF TOLEDO.

D. Roberts, R.A., Painter. E. Goodall, Engraver.  
Size of the Picture, 1 ft. 9 in. by 10 in.

THIS picture is one of the results of the artist's visit to Spain in 1832 and 1833. It was selected from his Spanish sketches by the Queen, and painted by command, as a "birth-day present" from her Majesty to his Royal Highness the Prince Consort. In the "Landscape Annual," published in the years 1835, 1836, and 1837—the subject (engraved from a drawing) formed one of a series of illustrations of the ancient structures and picturesque scenery of Spain,—a series which gave employment to the best engravers of the period, and which, taken altogether, have never been surpassed, with reference to the work of either artist, painter, or engraver.

It was by the advice of his friend Wilkie, that Roberts changed his route to Spain from Italy, to visit which his preparations had been made. He has since journeyed twice through the classic lands of the South; and, as the world knows, he has been a traveller into those countries of even deeper interest and loftier renown, the issue of which has been his famous volumes that illustrate sacred lore in one of the grandest productions of modern times, "Egypt and the Holy Land."

The Bridge of Toledo is of Roman origin; it spans the Tagus a little below the city.

The high position which Daniel Roberts occupies in Art is the result of industry no less than genius. His knowledge, acquired in no academic schools, was obtained by continual intercourse with nature, and by careful studies of the great masters by whom he had been preceded, in those particular "walks" which he preferred to paint. No artist, not even he who "pictured every inch in Venice," has been more happy in the combination of fact with the picturesque. While adhering to truth with great fidelity, his pictures have all the charms which are derivable from the most brilliant fancy; his characteristic groups are always illustrative, happily combining the sentiment of the poet with the skill of the artist.

The class of subject to which this painter has devoted himself is picturesque architecture; and, if we examine the works of those who have trodden in the same path, it will be found that he surpasses all who have there sought and found reputation. Architecture, as well as impersonation, may be invested with expression and sentiment. It is so in poetical description, and wherefore not in painting? In delineating florid and complicated architecture, few painters have succeeded, save in dry common-place description; but in all Roberts's works of this class, there is a narrative which dwells amply upon the present, and leads us back to the past. His taste in the selection of his subjects is not less remarkable than the power he displays in their execution. He was the earliest to open to us the architecture of Spain, romantic even in its religious character. He has succeeded in inspiring us with the same feeling for these edifices with which they were regarded in those chivalrous days when the history of Spain was a great feature in the history of Europe, and when the ecclesiastical buildings of that country were enriched with the gorgeous decorations of Moorish architecture.

Mr. Roberts was elected an Associate of the Royal Academy in 1839, and a Member in 1841.

No living artist has obtained a larger share of personal regard and respect than David Roberts; and it is especially gratifying to any critic of his works to know that, although many years have passed since the commencement of his career, his later productions are as vigorous as were those of his youth; while they exhibit the skill, judgment, and knowledge which result from matured study and experience.

His picture of the "Bridge of Toledo" is at Osborne: it is a small work, but luminous under the effect of a lurid evening sun.

\* A large number of the modern pictures in the Royal Collection are "birth-day presents." It is the custom of her Majesty to present to the Prince, on his birthday, a painting either by a British or foreign artist; and his Royal Highness Prince Albert marks, in like manner, the birthday of her Majesty the Queen.

## BRITISH INDUSTRIES.

No. I.

THE importance of the mineral produce of the British Islands, and of the numerous industries to which it gives rise, renders the consideration of this section of the first interest to all. From a careful examination of all the statistical returns to which access can be had, the following statement of the annual value of our mineral wealth, at the present time, has been arrived at. This still remains an approximation merely, but it is very near the truth.

Coal, as raised at the pit's mouth, at £11,000,000	
Iron . . . . .	10,000,000
Copper . . . . .	1,500,000
Lead . . . . .	1,000,000
Tin . . . . .	400,000
Silver . . . . .	210,000
Zinc . . . . .	10,000
Salt, Clays, &c. . . . .	500,000

Giving the enormous total of £24,620,000

This twenty-four millions sterling, it must be remembered, is the value of the raw material; when to this sum we add the cost of the labour employed in converting this mass of matter into articles of utility or objects of ornament, it will be swelled a hundredfold.

There are few spots on the face of the earth, of the size of the British Islands, which contain so great a variety of minerals, or so many of great importance. It will not be uninteresting, or unimportant, to name some of these, and the localities in which they are found.

GOLD.—There is no metal more widely diffused than this one, which is so highly valued by the world, but the proportions in which it exists in the rocks and earths in which it is discovered are so minute, that in the great majority of cases it is not worth extraction. This metal has always been found in the tin-streams of Cornwall, usually associated with the tin. Those who are engaged in washing for tin, are in the habit of collecting the small particles of gold which they meet with, and preserving them in quills, until they have a sufficient quantity for sale; occasionally, though very rarely pieces of gold as large as hazel nuts have been found. Gold is known to exist in many of the Cornish copper ores, and in the mundics—sulphurets of iron—but they have rarely been thought worth extraction. Some few years since, when our sulphur ores, owing to a restrictive duty imposed by the King of Sicily on sulphur, were of considerable value, for the manufacture of sulphuric acid, soda, &c., (processes which we shall have eventually to describe), large quantities were used by an extensive chemical manufactory in the north of England. In the process of time, piles of refuse matter accumulated, which were regarded as valueless. At length a person offered to purchase some of this waste material; it was readily sold to him; and again, and again, similar lots were sought for by, and sold to, the same individual. The eagerness however with which he endeavoured to obtain it, led to some suspicion of its value. Then the proprietors of the works had this refuse of the sulphurets carefully analysed, and it was found to contain gold, in sufficient quantity to produce a good profit after all the expenses of extraction had been paid. This is one example out of many, which might be adduced in proof of the advantages to be derived from the diffusion of a knowledge of practical science.

Devonshire has also produced gold, and we learn that Edward the Black Prince brought several hundred miners out of Derbyshire to seek for gold in Devonshire,





D. ROBERTS. R.A. PINX.

A. GOODALL. SCULPT.

# THE BRIDGE OF TOLEDO.

FROM THE PICTURE IN THE ROYAL COLLECTION.

LONDON. PUBLISHED FOR THE PROPRIETOR.





and that the quantity found was sufficiently large to pay all the expenses of the army at the battle of Agincourt. From time to time the search for gold in Devonshire has been renewed: and, during a recent mania for the discovery of gold in England, we have heard much of "Pactolean streams meandering through the valleys of Devonshire," and of "the realisation of the fable of Colchis and the golden fleece." Of the few attempts which have been made to search and mine for gold, not one has been remunerative.

During the excitement, a clever American introduced to the public a gold-crushing and amalgamating machine. The results of the trials made by it were such as led people to believe that California and Australia were poor in the precious metal compared with the British islands. Here again a little scientific (mechanical) knowledge would have aided the public. The mechanical principles on which the machine was constructed were those of the most primitive machines of uncivilised man, and the experiments which were made were a sad reflection on an age boasting its enlightenment and its honesty. Gossans—oxides of iron—which contain a little gold, have been found near North Moulton in Devonshire, and some other places, but never in a remunerative quantity.

Derbyshire has been amongst the counties boasting of its gold. Several of the more northern districts of England, particularly that of Alston Moor, have also been exalted into gold-bearing districts. In Scotland, Lead Hills, and some other districts, have from time to time tempted the gold-seeker, but the result has not been in any single instance profitable. Wales, it is well known, has produced gold: and we have evidences still existing of Roman works, which were evidently undertaken in search of the precious metal. In Merionethshire there has lately been some extensive workings. That county is somewhat remarkable for its geological formations, which are largely intersected by quartz veins. For some distance around Dolgelly these quartz veins have been found to be auriferous: we have seen beautiful specimens of gold from this district, and in promise nothing could possibly look more alluring. These promises have not however been realised, great losses having been sustained by the adventurers.

The gold of Wicklow has been long known, and here, as in other places, loss instead of gain has followed the various searches which have been made. In 1796, extensive operations were carried on in Wicklow, and upwards of ten thousand pounds' worth of gold was obtained: but the cost, in labour alone, for obtaining this far exceeded this sum.

The experience which has thus been gained, should teach us to proceed, in future, with all caution, howsoever tempting the prize may appear. Gold is distributed over many of the rocky districts of Great Britain and Ireland, but not in sufficient quantity to prove remunerative to any set of mine-adventurers.

SILVER is not usually found in the mines of this country in its native state, or uncombined. A few of the Cornish mines have yielded fine specimens of sulphuret of silver: it is usually found, however, associated with lead. Our supply of British silver is now obtained from this source, it being separated from the lead by a metallurgical process of great nicety and precision, the invention of Mr. Hugh Leigh Pattinson, of Newcastle. The quantity of silver found in a ton of lead varies considerably even within the same district.

Within the region of Alston Moor, the following mines produce lead, yielding respectively to the ton the quantities annexed.

	ea. det.
Thortegill Vein . . . . .	21 5
Nentsberry Hags . . . . .	20 18
Windy Brow . . . . .	17 12
Rampgill . . . . .	9 6
Brownley Hill, North Vein . . . . .	8 1
Blagill . . . . .	7 7
Carr's Vein . . . . .	4 13

Some veins in the same districts have given lead of as high a produce as 93 ounces of silver to each ton of lead. The lead-ores of Derbyshire are scarcely at all argentiferous, while those of Devonshire and Cornwall are remarkably so. Silver is found associated with some ores of copper, and a few of the copper-smelters have processes by which they separate these metals from each other. An enormous supply of silver ore is now brought into this country from the mines of Central and South America.

TIN.—This metal is amongst the most ancient, and it appears to have been mined for in Cornwall at a very early period. The old district of Damnonium, which comprehends Cornwall and a large portion of Devonshire, is the only part of these islands in which tin is found. It is obtained by washing the *débris* of the primary rocks, which has been deposited in the vallies, or by mining for it in the granite and clay-slate rocks of the county. In the lode it is found in the condition of oxide, sulphuret, and combined with copper as bell-metal ore; while that which is found in the alluvial deposits is an oxide of tin; this is always known as *stream tin*.

COPPER.—The greatest quantity of this valuable metal is produced in Cornwall. Its ores occur both in the granite and the slate rocks. It is, however, found in some parts of Wales, and valuable ores exist in Ireland, where a better system of mining than that which is usually adopted would, without doubt, develop many valuable formations of this and other minerals. The quantity of copper ore produced, and of metal obtained, in 1853, was as follows:—

	COPPER ORE.	COPPER.	VALUE.
	Tons. Cwt.	Tons. Cwt.	£ s. d.
England and Wales . . . . .	181,944 0	11,918 12	1,155,167 3
Ireland . . . . .	11,278 0	1,116 15	..

LEAD.—This metal, occurring in combination with sulphur, as sulphuret of lead, is found in Wales, Scotland, and many parts of England; as carbonate of lead it is found in Yorkshire, and some other of the northern counties. The produce in 1853 of the different counties of England, and of Wales, Scotland, and Ireland, was as follows:—

	LEAD ORE.	LEAD.
	Tons.	Tons.
Cornwall . . . . .	6,690	4,690
Devonshire . . . . .	3,014	1,795
Cumberland . . . . .	8,343	6,619
Durham and Northumberland . . . . .	19,287	15,041
Westmoreland . . . . .	518	393
Derbyshire . . . . .	7,681	4,959
Shropshire . . . . .	3,508	2,525
Yorkshire . . . . .	10,308	6,868
Wales . . . . .	17,131	12,870
Ireland . . . . .	3,309	2,452
Scotland . . . . .	2,799	1,919
Isle of Man . . . . .	2,460	1,829

ZINC.—The quantity of zinc now raised in this country is very small, the enormous quantities produced by the Vieille Montagne Company supplying nearly all Europe. About 20,000 tons of the metal zinc are produced from these mines alone. The British imports amount to nearly 15,000 tons annually. As sulphuret of zinc, commonly called *Black Jack* or *Blende*, this metal is found in Cornwall, in the Isle of Man, and a few other places; as calamine or carbonate of zinc it exists abundantly at Alston Moor, in Cumberland, in Derbyshire, and in Somersetshire; a silicate of

zinc is also found occasionally in Cumberland and Derbyshire.

COBALT AND NICKEL.—There are but small quantities comparatively of these metals raised in this country. Cobalt has been worked from time to time in the Cornish mines. At Huel Sparnon, near Redruth, it was at one period a source of considerable profit; some ores of cobalt have been raised at Dolcoath Mine, the Wherry, and from some of the mines in the western parish of St. Just. We believe there is not any sold from Cornwall at present. NICKEL has been obtained from Pengelley mine, in Cornwall, and from the neighbourhood of Inverary, in Scotland. Cobalt is now employed in painting china and earthenware, and nickel is extensively used in the manufacture of German silver. The main supply of these metals is derived from Norway and Austria.

Manganese, antimony, and some other less important metals, scarcely require our attention at present. Salt and clay are both of them most valuable products; the production of the former is confined to Cheshire, and one or two other districts in this country, and to a small locality near Belfast, in Ireland.

Two of our most important mineral products, iron and coal, remain yet to be noticed. From the extreme interest which attaches itself to these valuable agents in the work of civilisation, they will form the subject of a separate article.

ROBERT HUNT.

## CORRESPONDENCE.

### PICTURE FRAMES.

To the Editor of THE ART-JOURNAL.

SIR,—I have been much instructed, as well as gratified, by some papers on colour which a skilful hand has lately contributed to your pages, and also by an article on "Colour in Nature and Art," which appeared in Blackwood's Edinburgh Magazine for November. While the writer in Blackwood's Magazine discourses on pictures, he gives us a few words on picture frames; of which, however, his opinion is so low, that he says "frames in general are no better than necessary evils; for, if they are requisite to isolate a picture from surrounding objects, yet it must be confessed that the contiguity of the frame to the picture is exceedingly detrimental to the illusion of perspective;" and it is this, he says, which explains the difference between the effect of a framed picture, and the effect of the same picture when viewed through an opening which allows of our seeing neither frame nor limits. The effect then produced recalls all the illusion of the diorama. All that I have to say of picture frames, however, will stand good whether the sight—space of the frame—be taken as the place of the picture, or as an opening through which the subject of the picture is seen beyond it. For if I have in my room a window—either glassless or glazed—through which I view a charming landscape, I cannot see that I violate any canon of Art if I surround my window with a moulding. If, on the one hand, the eyes never take in the moulding of the window with the landscape, it does no harm; but if, on the other hand, some glances of the sight take up, as I think they often would take up, the moulding with the landscape, then I think it would afford the mind the more pleasure, as it might more truly answer to the view in symmetry, or any other artistic qualities. It was only last summer that I gazed, with much pleasure, at a pretty landscape through the grey and lichen-spotted arch of a ruined castle. I might, possibly, have seen it through the door of a coal-tarred barn; but yet, as I could hardly help taking up, at frequent glances of sight, the arch-frame of the landscape with the landscape itself, so I think it would have appeared less charming through the barn-door than the castle-arch. But still, as pictures are usually hung with us, the mind will always refer the frame to the picture, since, while it answers to the picture in its angles and sides, it has hardly ever either form or colour, or any other quality, to connect it with the wall. Now the writer whom I have



already quoted, in speaking of an excellent picture which he deemed judiciously framed, says "most people would have put round it a frame proportionate in value to the value of the picture; that seems to be the usual way, so many inches of frame to a 20l. picture, and so many more to one worth 100l.;" and this brings me to the subject on which I wish to write,—the width of picture frames with reference to the size of the pictures. If symmetry is of any weight in beauty of form, then we may dismiss the widening of picture frames in proportion to their pictures, as foolish, if not pernicious; and even then, while most people can feel that one picture should have a narrower, and another a wider frame, no one seems prepared to state, in inches, how narrow or how wide a frame should be put to a given picture. I have long thought that the frame ought to be in symmetry with its picture, and from the very high opinion I hold of harmonic proportion as an element of beauty in form, I conceive that the proportions of the dimensions of the picture and frame should be of the kind called harmonic proportions. I have had many pictures framed on rules of harmonic proportion; but, as you well know that most men are pleased with their own devices, you will not think my assertion of much weight if I tell you that my sight and mind have been so fully satisfied with every picture which I have so framed on harmonic proportion, that I do not at present think I shall ever again disregard it.

Harmonic proportion, as I hardly need to tell your readers, is so called as that of the relative lengths of string or numbers of vibrations of sonorous bodies, which produce harmony in music; though most people who take such men as Mr. Hay of Edinburgh for their guide, will soon find that harmonic proportion is as mighty in harmony of form as in that of sound. Three quantities are in harmonic proportion when the first bears the same proportion to the third, as the difference between the first and second does to the difference between the second and third, as

$$2 + 3 + 6. \text{ for } 2 : 6 :: (3-2) : (6-3).$$

If then I had a picture of a given length  $a$ , and a given breadth  $b$ , a third harmonic proportional to the length and breadth would afford me the width of the frame. The formula for a third harmonic proportional to two given quantities is

$$x = \frac{a \cdot b}{2a - b}$$

or, in words applied to the picture, Multiply the length of the picture by its breadth, and divide the product by the difference between twice the length and once the breadth, and the quotient will be the harmonic third, which, if the picture is not very large, will be a good width for the frame. If, however, the picture is very large, so that the harmonic third would give what may be thought too weighty a frame, one may take its half, or even its fourth, instead of its whole, and it would still be in harmonic proportion to the dimensions of the picture; since one may take the harmonic third to represent the four collected widths of the two sides and two ends, or the sum of the two widths of the two sides, or lastly the single width of the frame. A picture, however, may be square, so that we cannot find a third harmonic proportional to its length and breadth. In this case I take for the three harmonic quantities, 1. The width of the picture and frame together; 2. The width of the picture without the frame; 3. The width of the frame. And by working out algebraically, since the width of the frame is an unknown quantity, a harmonic proportion of these terms, I find that if we divide the width of the picture by the decimal 2.828, the quotient, or its half, or fourth, as explained before, will be the width of the frame. In the framing of prints or water-colour drawings, with a margin between the subject and the frame, we have seen the most unsymmetrical widths taken by caprice both for margin and frame. I have framed prints with harmonic proportions, and, although you will smile at my observation, I will say much to my own satisfaction, by the following rule. 1. I have found a harmonic third to the length and breadth of the print, and taken it for the collective widths of the margin and frame. 2. I have divided this space harmonically, so that the whole space, and the greater and smaller parts of it, are three successive harmonic terms, and I have then taken the less part for the margin, and the greater part for the frame. A practical rule for dividing the collective width of the margin and frame into two harmonic parts is to multiply the whole width by the decimal .5858, and the product will be the width of the frame, and the rest the width of the margin, or vice versa. In case, however, one will insist on a very wide margin, he may take twice instead of once the harmonic third for the width of the margin and frame.

WM. BARNES.

DORCHESTER, January, 1854.

## ART IN THE PROVINCES.

GLASGOW.—The Scottish Architectural Exhibition in Glasgow is about to open. There are few cases on record of a bolder or more patriotic undertaking than this. A small band of professional gentlemen have united to provide exhibition galleries, and to open an exhibition of Arts and Manufactures, with a view to the foundation of a permanent museum in Glasgow. They purchased a house and ground, and have converted the former, and covered the latter with two very fine galleries, admirably lighted, and fine courts or apartments, the old house supplying by its conversion three other small galleries and an office. Having taken these preliminary steps, the members of the council visited England and the Continent in search of works for exhibition, representing the architectural profession in one of the most populous, wealthy, and "go-a-head" cities of the empire: they were anxious to introduce to their countrymen the most beautiful specimens of manufacture connected with architecture, obtainable in England and on the Continent, and to create a taste and disposition to purchase these. We are happy to state that some of the leading firms in England, distinguished for their success as manufacturers of articles connected with architecture, and for their internal fittings and decorations, have embraced this opportunity of extending their reputation; and we believe it to be the intention of the gentlemen connected with the exhibition, to give their influence and support to those who have met them on this interesting occasion, by contributing to the exhibition; and, as their professional avocations extend over a wide field, we augur mutual benefit from the arrangements in progress. The Art-department of the exhibition is of singular interest and importance; it consists of pictures, drawings, photographs, and casts, views of remarkable places and monuments, amongst which we may enumerate "Rome," by the late Andrew Wilson; "Athens," by the late Hugh Williams; "Roman Remains in Africa," by the late distinguished traveller, Bruce, of Kinnaird. By living artists there are a series of drawings illustrating ancient, mediæval, and revival architecture, by David Roberts, Esq.; about one hundred and fifty drawings of Italian and German architecture, by eminent German artists, the property of Dr. Patrick, of Leipzig, who possesses a collection of unexampled interest and extent, made during forty years of his useful life, and now for sale. In addition to these are drawings by some of our most eminent architects who have generously aided this remarkable undertaking, and whose names and works we shall specify at a future time, when the contents of the exhibition pass under our review. The casts are from Assyrian, Egyptian, Greek, Roman, mediæval, and revival examples, and the council are now busy casting Scottish specimens in Glasgow Cathedral, Holyrood, and elsewhere. If the people of Glasgow respond, as they are bound, to this spirited and unexampled undertaking, and support it as it deserves, its promoters hope that it will be the means of founding a permanent museum of Art. With his usual kindness and love of Art, his Royal Highness Prince Albert has contributed to the exhibition, and his example has been followed by his Grace the Duke of Hamilton, Lord Belhaven, C. L. Cumming Bruce, Esq., and other noblemen and gentlemen in Scotland. Our heartiest good wishes go with this noble effort of the Glasgow architects.

LIVERPOOL.—The thirtieth exhibition of the Liverpool Academy has had the honour of numbering amongst its pictures three remarkable works by Sir David Wilkie, contributed by the generous courtesy of her Majesty, from the private collection at Buckingham House. They are "The Penny Wedding," "Blindman's Buff," and "The Guerilla taking Leave of his Confessor." They cannot fail to exert useful influence by their truth and beauty. There are also several pictures by Sir E. Landseer, the property of J. Bell, Esq. The collection contains some which have recently decorated the London exhibition rooms, and among the number is Hunt's "Light of the World," Ansdell's "Travellers Attacked by Wolves," Anthony's "Monarch Oak," Thomas's "Garibaldi at Rome," Mrs. Ward's "Camp at Chobham," &c. The Glasgow Art-Union, with its usual foresight and good taste, has secured some of the best pictures for its shareholders. Of the works exhibited we may enumerate as among the best, "Soning-on-Thames," by S. Desvignes; "The Young Admiral," by Le Poittevin; "Moonrise on the Thames," by Duncan; "An Incident in the Life of Lady Jane Grey," by G. P. Manley; "Cattle," by W. Huggins; "Twas Merry in the Hall," by W. Douglas, R.S.A.; "Rustic Bridge, Caernarvonshire," and "The Old Quay, Bridlington," both by W. Oakes; "Fern Gatherers in the Isle of Arran," by H. Jutsum;

"Riva di Schiavoni, Venice," and "Trarbach, on the Moselle," by W. Callow. A group of four female studies, by Frith. "The Eastern Story-teller," by Coke Smyth; "A Rough Ride," by J. W. Glass; "Snowdon from Capel Carig," by Thomas Lindsay; and "Lance Reproving his Dog," by C. Rossiter. Of sculpture there is very little, Miller's "Titania Asleep," being one of the most poetic works. During the last weeks of the exhibition the rooms were opened to the working classes in the evenings, and lighted by gas; the sum of twopence being charged for admission, and one penny for catalogues. It was very gratifying to see the crowded state of the rooms, which in a town where every street contains cheap concert and dancing rooms, and every unintellectual amusement for the working classes, argues well for many of the number, and proves the wisdom of the committee in providing them with so instructive and wholesome a gratification after their daily labours. The academy have this year selected Anthony's picture of "Nature's Mirror," for the prize of 60l.; a work chiefly remarkable for the intensity of its light and shade.

BELFAST.—The Government School of Design in this place has closed its doors—at least for the present—as we learn from a special report of the Committee adopted at a meeting held on the 18th of December last; which report sets forth the causes that have led to this result, namely, the impracticable rules laid down by Mr. Henry Cole, of the Department of Practical Art, for the government of provincial schools in general, with reference to the self-supporting system. The report ends, by saying:—"The Committee, in conclusion, would assure their constituents that they have left no stone unturned in their endeavours to bring this matter to a satisfactory conclusion, and to prevent the vexatious result of closing the school. While carrying on its affairs during the last twelve months, they have keenly felt the position in which Mr. Cole's regulations have placed them. \* \* \* The Committee trust, that it is only for a short time that they will have to suspend their functions, until parliament shall, as they hope it will, declare that the present management of Art-Education in the United Kingdom, is incompatible with the objects for which it was instituted." From information that has reached us we fear the Belfast school is not the only one likely to come to a premature close; that of Limerick seems about to follow in the same steps, as the following paragraph appears in the *Chronicle* of that city:—"We are concerned to hear that the School of Art and Design in this city is about to be closed, but we trust that the intended statement to be made to parliament by our representatives will lead to reconstruction of the school under better auspices, as the restrictive surveillance of such institutions in Ireland by Mr. Cole is universally condemned."

SHEFFIELD.—The eleventh annual report of the Government School of Art in Sheffield is before us. This Institution has for some years ranked among the most successful in its management, and in the consequent advancement of the pupils, of our provincial schools. It is still in a flourishing condition, the income for the past year, including donations for special purposes, amounting to nearly 1200l., showing a small excess over the expenditure. At the distribution of prizes to the students in the various metropolitan and provincial schools, last year, or rather about Christmas, 1853, in London, twenty-three pupils of the Sheffield school received medals, for drawings or models, besides special prizes for metal-work, to three others. To show the position which the school is acquiring in the town, subscriptions to the amount of 3500l. have been received towards the erection of a suitable building for the use of the pupils, and for a museum of Industrial Art. But here, as elsewhere, the council are at issue with the Department of Practical Art, as we find in the report that the edifice has not yet been commenced, "owing to a misunderstanding respecting the present and future amount of annual grant." The council state that "the issuing, in March last, of the department circular, No. 118, was of a nature so startling, and, in the opinion of the council, so menacing of ruin to the future of Schools of Design, that the council unanimously protested against it."

MANCHESTER.—We regret to say, is also at issue with Mr. Cole on the subject of the management of its schools of Art; and we hear, has only submitted for the present to the dictum of the commissioner, solely because the council are unwilling to come to an open rupture while the great political events of the day are occupying the attention of the legislature and the country. When the public mind is somewhat more quiescent, we shall expect an attempt to rectify a state of things which now seems to threaten the ruin of our schools of Industrial Art throughout the United Kingdom.



THE MUSEUM OF ORNAMENTAL ART,  
AT MARLBOROUGH HOUSE.

WE resume, without further introduction, our illustrated notice of some of the principal contents of the Museum of Practical Art.

The hexagonal TRAY is an example of Chinese painted enamel, the original is decorated with foliated ornament in



blue and black on a white ground. The next cut represents a singularly beautiful GONLET of ancient Venetian enamelled



glass; the glass itself is of a brilliant emerald-green colour, and the ornaments, which consist of scroll-work surrounding



medallions, containing profile portraits, are executed in gold and colours. The date of this piece, which is in perfect preservation and of the utmost rarity, is about A.D. 1500.

Below this is a silver gilt TANKARD enriched with an embossed diamond pattern; it is of Flemish work, of the seventeenth century. The accompanying TAZZA or PLATEAU is another instance of the extremely diversified character of oriental works of Art; it



is a painted enamel on copper, elaborately perforated, the spaces betwixt the scroll ornaments being left in open work. The enamel colours of this piece are extremely brilliant and effective. The fine TANKARD, at the bottom of the page, is one of the



best of its class. The body of the vessel is of carved ivory; the subject, a bacchanalian procession, recalls the exuberant compositions of Rubens, or Jordaens, and is most likely a rendering in relief of a design by one or other of these renowned artists.

The *Cruche* or Jug is of brown glazed stoneware, enriched with Elizabethan strapwork ornament, and escutcheons of arms; it is of the latter part of the sixteenth



century. The next example is a globular CUP or GOBLET of Venetian glass, fitted with a silver cover; the glass is of a light purple tint, and the scroll ornament



printed with white enamel colour. The TABLE CLOCK is probably of Augsburg work; it is decorated with bas-relief subjects, representing impersonations of the



sciences, and is accompanied with its ancient stamped leather case. The skill of the Italian cinque-cento designer, and the amount of consideration manifested in

the decorative arrangement of the most unimportant detail, is well illustrated in the accompanying subject, which is a HANDLE of cast bronze. The next subject is a piece of ancient VELVET



HANGING, in *appliqué* work, beautifully embroidered, and bordered with silk cord; it is probably of Florentine sixteenth



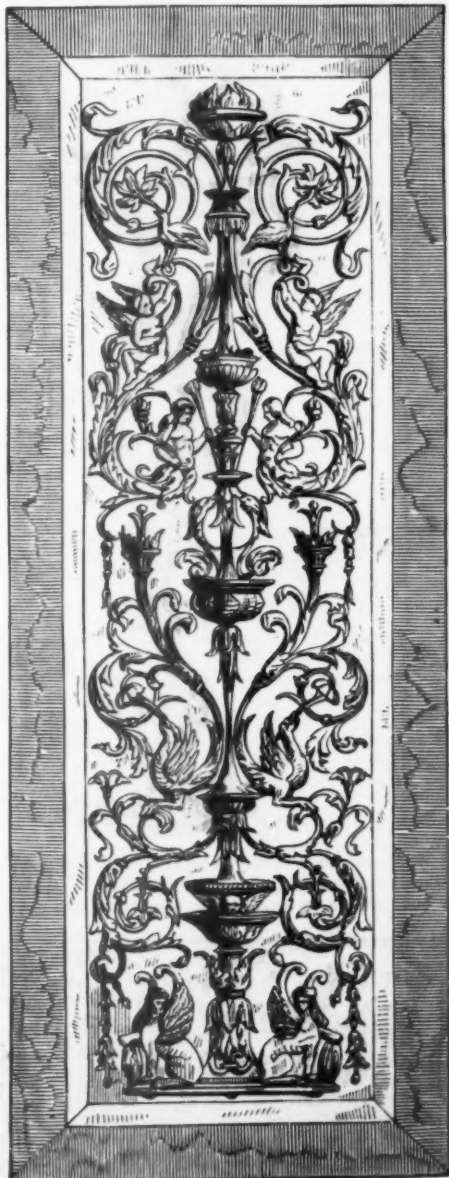
century work. The parts shown in half-tint represent a ground of yellow satin, and the deeper tints dark green velvet, the flowers, &c., being of brilliant colours worked in silk thread.



We have here another beautiful specimen of the old Wedgwood ware, in a circular PEDESTAL decorated with cameo reliefs, representing Cupids playing; these figures reveal the

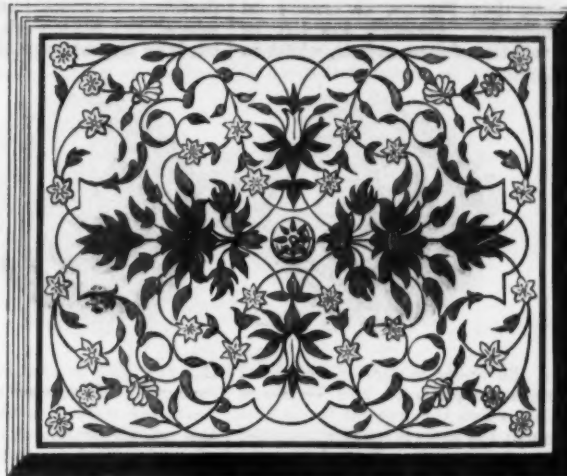


hand of that greatest of our designers for manufactures—the sculptor Flaxman—and are well worthy of his great name. They are admirably delicate in execution, indeed as sharp and



finished as if wrought on the lapidary's wheel. The PANEL in carved oak is an elaborate specimen of early Flemish renaissance arabesque, dating about 1530. Our next illustra-

tion is an example of an interesting specimen of Oriental Mosaic inlaying; the object depicted is a PAPER WEIGHT in alabaster, inlaid with various hard stones, chiefly cornelians, agates, jasper, lapis lazuli, chalcedony, &c.; it is of recent manufacture, made



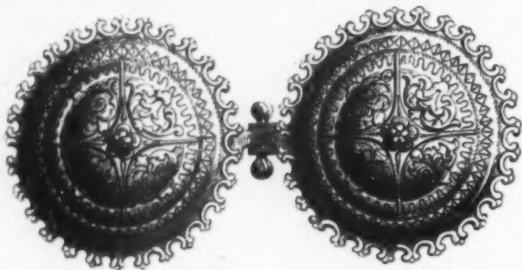
at Agra in Hindostan, in which city and at Delhi this very peculiar kind of mosaic working seems to have been carried on for some centuries past, and it is a very remarkable fact that an opinion or tradition exists attributing its introduction to Italian



artists, invited by Shah Jehan, the "Augustus" of India, in the seventeenth century. The EWER in silver, executed by the process of *repoussé*, or hand-embossing, is the work of the well-known living artist Antoine Vechte: it is beautiful in design.

There are few objects the fabrication of which has so completely remained within the province of the Art-workman, or of which a greater variety of types exists, than FIBULE, or ornamental clasps of vestments. Antiquity has left us innumerable varieties of these objects, whilst in

the middle ages the utmost skill and taste were equally lavished upon them. The example now given is of Italian origin, of the latter part of the fifteenth century, in chased silver, beautifully inlaid with niello-work. The TAZZA in silver-gilt is an elegant example of old German work,



the stalk and the under surface of the bowl respectively represent the trunk and the foliage of a tree, against which the graceful figure of a nymph is leaning; the latter is apparently copied from an Italian original of the school of Giovanni

Bologna, and is extremely graceful and well-executed. The upper surface of the tazza is decorated with a relief subject, representing Lot and his daughters, the surrounding margin of open-work being set with turquoises—date



about 1600. The FRIEZE of carved wood at the bottom of the page is an example of English rococo ornament, of the early part of the last century. It is carved in deal, and may be taken as a characteristic specimen of a phase of orna-

ment marked by many original features. The decorative furniture, wainscot fittings, &c., of Chippendale, a well-known old English upholsterer and wood-carver, are in similar taste, and amongst workmen this variety of ornament



is, indeed, often called the Chippendale style. The hexagonal CUP is another specimen of painted Chinese enamel on copper. The HANAP,

or GOBLET, in silver-gilt, is one of a class of objects of which we have very numerous varieties. The bulbous or gadrooned forms here seen are well

calculated to display the brilliant burnished metallic surfaces of the piece, the plain polished portions contrasting well with the chased ornaments, wreaths, bouquets of flowers, &c.,



formed in flattened silver wire, which decorate other portions. These cups are generally of Flemish or German seventeenth century work,



and were rather intended as ornaments for the dresser or buffet than for use. The etymology of the word *Hanap* is somewhat obscure; it was

evidently used to designate cups of very varying shapes and dimensions, probably any goblet or chalice-shaped drinking-vessel was so called.



# ALBERT DURER: HIS WORKS, HIS COMPATRIOTS, AND HIS TIMES.\*

BY F. W. FAIRHOLT, F.S.A.

WITH ILLUSTRATIONS FROM ORIGINAL SKETCHES  
BY THE AUTHOR.

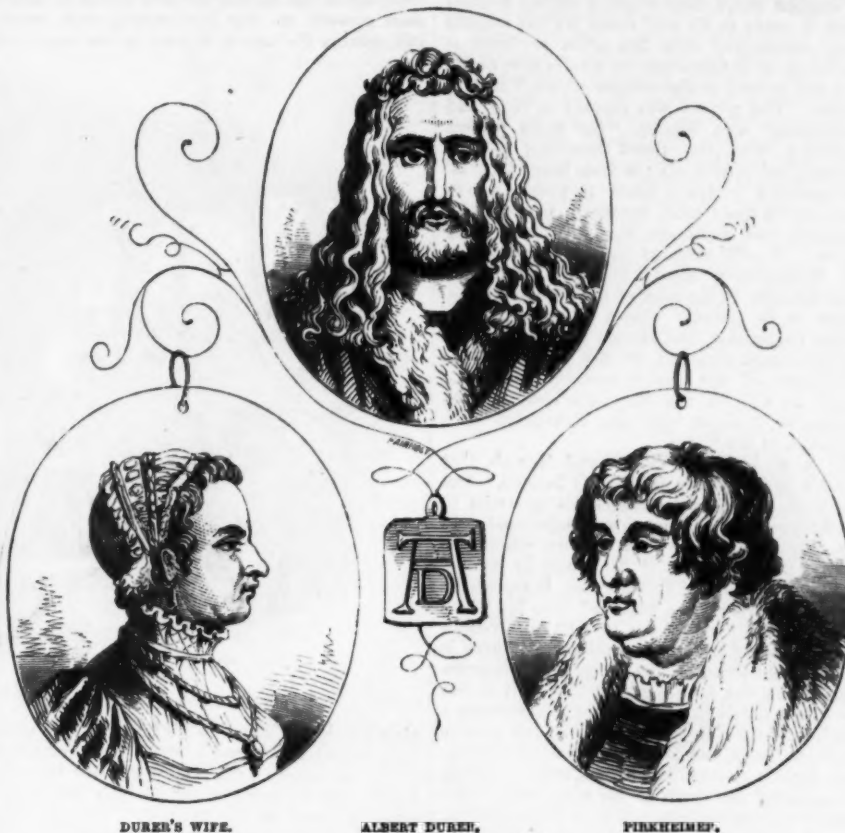
In the days of Albert Durer the street in which he resided was known as "Der Zisselgasse;" it is now appropriately named after the great artist himself. When he lived and worked in his roomy old mansion, Nuremberg was not quite so crowded within its own walls as it has since become by the pressure of modern exigencies; and Durer's house appears to have had out-buildings, and, most probably, a small garden, such as was awarded to better-class houses in medieval times. Dr. Frederick Campe tells us that he bought, in 1826, from the proprietor of the house, a balcony in which Durer worked in summer time, and which originally must have commanded some sheltered space wherein a few trees might grow. The house has since been purchased by a society of artists, who honour themselves by that act, and do honour to Durer by preserving it as much as possible in the state in which he left it, and exhibiting his works in the rooms. The interior of the house has undergone some renovation, but it has been done cautiously, and in strict character with the original portions; it chiefly consists of new panelling and new doors, and they are quaintly carved in the style of the sixteenth century. The external door of the house still retains its old iron-work and lock fittings.† We pass through from the street, and enter a roomy hall, with a wide passage on one side, and an equally wide staircase on the other, which leads to the upper floors. A ponderous beam supports the ceiling, and a massive wooden pillar props the centre of this beam. The profusion of timber, and abundance of space accorded to passages and staircase, are indicative of past times when wood was of less value than it has since become. The floor on which this pillar rests is flagged with stones; a small parlour is to the right; we pass it, and midway in the passage come to a low door leading into a small square room,—it was the studio of Durer.

"Here, when Art was still religion, with a simple, reverent heart,  
Lived and laboured Albert Durer, the Evangelist of Art."‡

It is lighted from the street by a long narrow window about five feet from the ground inserted in the top of an arch in the wall, as seen from the inside, beneath which is a shelf of capacious breadth. A small richly-carved altarpiece is now placed within it, and a few chairs. It is a quiet secluded room having no communication with any other. The top of the walls and turrets of the old town, and a small patch of sky may be seen by an upward glance at the window; but there is no feature to distract the denizen of the apartment: it is a place for concentration of mind, and such must have been Durer's habits, as the enormous amount of his works show. Leaving this room and proceeding further, we reach the quaintly constructed kitchen, with its enormous fire-place half filling the apartment. The one small window to the street lets in a gleam of light such as Rembrandt would have admired. The arched door is fitted with a lock of that peculiar form and character which assure the spectator that it is the handwork of an ingenious smith of Durer's day; its broad plate is decorated with a simple ornament consisting of the favourite gnarled twigs and leaves, so constantly adopted in German decoration of all kinds, at the end of the fifteenth, and during the sixteenth century. We leave the ground floor and ascend the wide stairs. The front room on the first floor commands a pleasant view of the small platz opposite the house, as it fronts the Thiergartenthor, and the castled crag rises grandly over the houses beside it. The walls are panelled, and the beams across the wooden ceiling chamfered,

and slightly carved. The aspect of the whole room is striking, and it is rendered more impressive by the many examples of Durer's genius placed within it, as well as of others by his master Wohlgemuth. The woodcuts are framed, and comprise the best examples of both masters; there is also an original drawing on vellum

testifying to the minute accuracy of Durer's studies. It is the figure of a lion, bearing date 1512, drawn with all that patient care which characterises his transcripts from nature. In the British Museum is a large volume containing numerous studies for his principal works, and it is a wonderful record of truth-seeking patience,



DURER'S WIFE.

ALBERT DURER.

PIRCKHEIMER.

as the minute parts of his designs appear to have been drawn from nature as carefully as if such sketches had been parts of a finished picture; his unwearied assiduity in his profession has never been exceeded.

Nuremberg contains fewer of Durer's works than a stranger might be led to expect.\* The print-room of our British Museum, with its great number of engravings and drawings, and its wonderful sculpture in hone-stone by him,



ENTRANCE HALL OF DURER'S HOUSE.

is a far better place to study the works of this artist. There is, however, one work of singular interest preserved in the old city, which is worth a long journey to see. It is the portrait of the old Nuremberg patrician—Jerome Holzschuher, a friend and patron of the artist. It represents a cheerful healthy man over whose head fifty-seven years have passed without diminishing

his freshness and buoyancy of spirit; the clear complexion, searching eye, and general vigour

\* They have been presented from time to time to such potentates as the townsmen wished to conciliate. Thus, his Four Apostles, bequeathed by the artist to his native town, was presented by the council to the Elector Maximilian I., of Bavaria, and are now in the Pinacothek in Munich.

\* Continued from p. 5.

† Engravings of these will be found in our Journal for last October, p. 307-8.

‡ Longfellow.

which characterise the features, almost seem to contradict the white hair that falls in thick masses over the forehead. For freshness, power, and truth, this portrait may challenge comparison with any of its age. Time has also dealt leniently with the picture, for it is as clear and bright as the day it was painted, and is carefully preserved in its original frame, into which a sliding wooden panel is made to fit and cover it; the outside being emblazoned with the *armes parlantes* of the family of Holzschuher—a wooden shoe, raised from the ground in the manner of the Venetian *chopine*. The picture was painted in 1526, and "combines," says Kugler, "the most perfect modelling with the freest handling of the colours; and is certainly the most beautiful of all this master's portraits, since it plainly shows how well he could seize nature in her happiest moments, and represent her with irresistible power." It still remains in the possession of the Holzschuher family, and is located in their mansion at the back of the Egidienkirche, where it is politely shown to strangers on proper application, and should the visitor have the advantage accorded to the writer, of the attendance of the last representative of the family, he will see that the same clear eye and expressive features have also descended as a heir-loom in the house.

It is at Florence, Vienna, and Munich, that Durer's paintings are principally located. The Castle at Nuremberg possesses his portraits of the Emperors Charlemagne and Sigismund. In the Moritzkapelle is the picture which he painted for the church of St. Sebald in Nuremberg, by the order of Holzschuher. It represents the dead Saviour just removed from the cross, and mourned over by his mother and friends. It is peculiarly brilliant in colour, and there is considerable force in the deep rich draperies with which the figures are clothed, but it has the defect visible in the works of Durer's master—a love of hard black outlines. In this picture the faces, hands, and feet are delineated by lines, very slightly relieved by shadow, and reminding the spectator too much of his wood-cuts. This love for expressing firm outline is better adapted to such works as his wall-paintings in the Rathaus, or Town-hall. They are executed on the north wall of the grand saloon, and are divided by the principal door leading from the gallery; on one side of which is an allegory of the "Unjust Judge" (which formed one of the series of moral broadsheets published by Hans Sachs); and a group of musicians in a gallery, probably representing those which belonged to the town; on the other side of the door the entire length of the wall is occupied by the allegorical triumphal car of the Emperor Maximilian I., a work which Durer copied on wood in a series of large cuts, published in 1522. In a fanciful car drawn by many horses, sits the emperor in royal state, attended by all the virtues and attributes which may be supposed to wait on moral royalty. The very nature of such a work is beset with difficulties, and it is seldom that any artist has entirely surmounted them. State allegories present small fascinations to any but the statesman glorified; but Dr. Kugler in his criticism of this work, while he acknowledges its defects, is prepared to say that some of the figures "display motives of extraordinary beauty, such as might have proceeded from the graceful simplicity of Raphael."\* This painting has suffered from time, and "restoration;" the design may be best studied in the woodcut made from it.

The Emperor Maximilian was a great patron of the arts, but particularly of that branch which had newly arisen—the art of wood-engraving—which he fostered with continual care, and by the help of such men as Durer, Burgmeyer, Schauflein, and Cranach, produced works that have never been excelled. During this period, extending over the first quarter of the sixteenth century, a series of elaborate wood-cuts were executed under his own auspices, which were, however, principally devoted to his own glorification. In two instances they form the illustrations of fanciful records of his own life,

\* "Guido seems to have availed himself of some of these figures in his celebrated fresco of the Car of Apollo, preceded by Aurora, and accompanied by the Hours."—Chatto, "History of Wood-Engraving," p. 303.

written in ponderous folios after the fashion of the old romances; one being entitled "The Adventures of Sir Thuerdank," and the other "The Wise King." These fanciful flatteries were the productions of Melchior Plintzing, who resided in the old parsonage house of St. Sebald, (he being a canon of that church), a picturesque building on the sloping ground beside it, which rises upward to the Schlossberg, and which still retains the aspect it bore in his days; its

beautiful oriel and open balcony testifying to the taste of medieval architects. It is but a short distance from Durer's house, and he must have frequently visited here. Here also, came the emperor to examine the progress of these works: and the great interest he took in superintending them has been recorded; for it is said that during the time when Jerome Retzsch was engaged in engraving on wood the triumphal car from the drawing by Durer, the emperor was



DURER'S STUDIO.

almost a daily visitant to his house. This anecdote may naturally lead here to the consideration of the question—did Durer engrave the cuts which bear his name, or did he only draw them upon the wood for the engraver? It is generally considered that all cuts bearing an artist's mark, are engraved by that artist, but this is in reality an error resulting from modern practice. It is now the case for wood-engravers to place their

names or marks on their cuts, and very seldom those of the artists who draw the designs for them upon the wood. It was the reverse in the old time; then it was usual to place that of the designer alone, and as he drew upon the wood every line to be engraved, after the manner of a pen-and-ink drawing, the engraver had little else to do than cut the wood from between the spaces: hence his art was a very mechanical one, and



KITCHEN IN DURER'S HOUSE.

his name was seldom recorded. That of Retzsch does not appear on the car just named, but the mark of Durer solely, and when we consider the vast amount of labour performed by Durer as an artist, it is not likely that he wasted time in the mechanical labour of cutting out his own drawings when he could employ it more profitably. The Baron Derschau, himself a collector of old cuts, assured Dr. Dibdin "that he once possessed a journal of Durer's, from which it

appeared that he was in the habit of drawing upon the blocks, and that his men performed the remaining operation of cutting away the wood." Bartsch is decidedly of opinion "that he had never employed himself in this kind of work." Mr. W. A. Chatto, in his anonymous "History of Wood Engraving,"\* has gone into

\* Published by Charles Knight, 1839, with engravings by John Jackson.



this question with much research and learning, and comes to the same conclusion; which is strengthened by the fact, that the names of fourteen engravers, and the initials of several others, were found engraved on the backs of the cuts they executed for the "Triumph of Maximilian," now preserved in the imperial library at Vienna; the names of others are in-



FIGURE FROM DURER'S LIFE OF THE VIRGIN.

cidentally preserved; and among the drawings by Durer in the British Museum, is one of a young lady, whom he has designated "wood-engraver," and who was most probably employed by him. There is also a sufficient difference in the style and manner of cutting his designs, which shows they must have been done by different hands. It is not possible to note here a tithe of



GATE OF PIKHEIMER'S HOUSE.

the cuts done from his drawings.\* His great serials are the "Apocalypse," published in 1498, the two series of the "Passion of Christ," and the "Life of the Virgin," all published in 1511. His largest woodcut was published in 1515, the "Triumphal Arch of the Emperor Maximilian," and this, like the car already alluded to, was en-

\* For a general notice of Durer's works, and many illustrative engravings of the best of them, see the *Art-Journal* for 1851.

graved on a series of ninety-two wood blocks, and then the impressions pasted together, forming a large print ten feet high. It is a work of great labour, and displays considerable invention.

Of Durer's powers as a painter we have already spoken; but he excelled also as an engraver on copper, and his prints of "Adam



ST. PAUL, AFTER DURER.

and Eve," "Melancholia," and the small "Life of Christ," have not been surpassed. To him also we owe the invention of etching; he practised the art on iron and on copper, and it is impossible to over-value its utility. In addition to his other labours he executed several pieces of sculpture, one of which, the "Naming of John the Baptist," we have already alluded to as preserved in the



HOUSE OF MELCHIOR PFINTZING.

British Museum, and some few others in hone-stone, bearing his well known mark, exist. He also wrote on Art, and a portion of the original manuscripts of his book on the proportions of the human figure, is still preserved in the library of the old Dominican monastery at Nuremberg. He was a good mathematician, he also studied engineering, and is believed to have designed and superintended the additional fortifications on the town walls beside the castle, which are remarkable as the earliest examples of the more

modern system of defence, which originated in the south of Europe, and with which Durer became acquainted during his sojourn in Venice, and the fruits of which he thus practically brought to the service of his native city.\* He published too an essay on the fortification of towns. In fact, there were few subjects to which his mind was directed that he did not make himself complete master of.

Thus lived and laboured Durer in the city of his adoption. Studying nature most diligently, but combining therewith high imaginings of his own. In 1506 he undertook a journey to Venice, and its influence improved him greatly. In the letters he wrote on this journey to his intimate friend Pirkheimer he acknowledges this; in one of them he declares "the things which pleased me eleven years ago please me no longer." He also notes the popularity which had preceded him, and says, "the Italian artists counterfeit my works in the churches and wherever else they can find them, and yet they blame them, and declare that as they are not in accordance with ancient Art they are worthless."† But, though subjected to the slights of the unworthy, Durer gratefully records the nobler acts of nobler men, and notes that Giovanni Bellini publicly praised him before many gentlemen, "so that I am full of affection for him." This noble old man did not confine his acts to praise alone, but came to Durer's lodging and requested him to paint him a picture, as he was desirous to possess one of his works; and he would pay liberally for it. Durer at this time was far from rich, was merely paying his way by the practice of his art, and the small sums of money he notes as sending for the use of his wife and widowed mother in Nuremberg, sufficiently attest this, as well as his requests to Pirkheimer to help them with loans which he will repay.

Pirkheimer's name is so intimately connected with Durer, and he remained throughout his life so steady and consistent a friend, that no memoir of Durer can be written, however briefly, without his name appearing. He was a man of considerable wealth and influence in Nuremberg, a member of the Imperial Council, and frequently employed in state affairs. He had it, therefore, in his power to aid Durer greatly; he did so, and Durer returned it with a gratitude which ripened to affection, he declares in one of his letters that he had "no other friend but him on earth," and he was equally attached to Durer. The constant intercourse and kindly advices of his friend were the few happy relaxations Durer enjoyed. Pirkheimer was a learned man, and cheerful withal, as his facetious book "*Laus Podagrae*," or the "Praise of the Gout," can testify. The house in which he resided is still pointed out in the *Egidien Platz*; it has undergone alterations, but the old doorway remains intact, through which Durer must have frequently passed to consult his friend. "What is more touching in the history of men of genius than that deep and constant attachment they have shown to their early patrons?" asks Mrs. Jameson.‡ How many men have been immortalised by friendships of the kind; how many of the greatest been rendered greater and happier thereby? When the Elector John Frederick of Saxony met with his reverses in 1547, was driven from his palace, and was imprisoned for five years, the painter Lucas Cranach, whom he had patronised in his days of prosperity, shared his adversity and his prison with him, giving up his liberty to console his prince by his cheerful society, and diverting his mind by painting pictures in his company. He thus lightened a captivity and turned a prison into a home of art and friendship; thus the kindness and condescension of a prince were returned in more value "than much fine gold," in the bitter hour of his adversity, by his humble but warm-hearted artist-friend. §

\* These incipient bastions and horn-works may be seen in our upper cut, p. 2.

† Marc Antonio had copied Durer's cuts on copper, but they are poor substitutes for the originals. They, however, did Durer an injury of which he complained.

‡ In her "Visits and Sketches of Art at Home and Abroad," 4 vols. 8vo, 1834.

§ To be continued.

## THE LION IN LOVE.

FROM THE GROUP BY W. GEFFS.

THE sculptors of Belgium have, within the last few years, reached a high position in their art, mainly owing to the example and influence of William Geefs, brother of Joseph, whose "Faithful Messenger" we engraved and introduced in a former number of the *Art-Journal*. William Geefs was born at Antwerp, in 1806, and studied in the school of Art in that city, and subsequently under the elder Ramage, in Paris, where he exhibited as his first work, in 1830, "A young Herdsman of the early Christian Times strewing Flowers on a Tomb," a work which, however greatly inferior to those that came afterwards, evidenced considerable practical feeling, and a certain amount of clever execution that demanded and received attention. But an opportunity shortly arose to bring the young sculptor more prominently forward; the Belgian government was desirous of erecting some memorial of the events which had at that time been the means of securing the independence of the country: the design by Geefs was selected from those of a large number of competitors—Belgian and French; his work now stands in what is called *La Place des Martyrs*. He also was commissioned to execute a monument of Count Frederic de Merode, and a statue of General Belliard, who both fell in the struggle; the latter is placed near the park of Brussels, the former is erected in the church of St. Gudule. Both these sculptures were exhibited at the Brussels exhibition in 1833.

During the three following years he produced several other works; the most prominent being statues of "Melancholy," represented by a young female unattired, and seated by the bank of a rivulet; "Prayer," also represented by a young girl, with her hands clasped, and habited in a long robe; and "The Infant St. John." In 1836 he exhibited at the National Academy of Brussels, several busts both in marble and bronze, among which was one of high poetical character, an ideal representation of Francesca di Rimini, from the descriptive verse of Dante. Another piece of sculpture exhibited at the same time was a group of "Geneviève of Brabant with her Infant and a Fawn," from the drama of Tieck. The Baron Wappers, the late president of the Belgian Academy, has painted a beautiful little picture of this subject, which we are engraving for our series from the Royal Galleries: it is in the possession of her Majesty, at Osborne. Two of Geefs's finest statues are those of Grétry, the musical composer, erected at Liège, and of Rubens, now standing at Antwerp.

"When," writes Mr. Raczyński, in his *Histoire de l'Art Moderne*, "the early works of this sculptor appeared in the National Exhibition of 1833, they produced on Belgian sculpture a similar effect to that which the pictures of Wappers had on the school of painting three years before. It was the signal for a grand revolution in this department of Art. Hitherto we had been trained with too much servility into an awkward and mistaken imitation of the Greek sculptures: we had been slavishly taught to copy badly, and to reproduce indifferently, the marbles of the great masters of antiquity, instead of studying their works to learn the methods by which they had attained their excellence. Geefs showed us our errors, and how to treat nature poetically, and to produce her poetically."

Many of our readers will doubtless remember the group which is here engraved, in the Crystal Palace of 1851: whence the sculptor borrowed his idea of the subject we cannot tell; probably from some tale or poem, with which, however we are unacquainted. Whether, however, it be an illustration of some fable, or an idea of his own, it is a most poetical composition, treated with remarkable power and elegance, and with a well-defined expression. There is a massive grandeur in the form of the lion, not only true to nature, but contrasting vigorously with the delicate yet firmly rounded development of the female figure, whose pose is most skilfully arranged to "group" with its companion; altogether it is a work of high Art, the production of a man of genius.

## LETTERS FROM THE MANUFACTURING DISTRICTS.

BIRMINGHAM, January, 1855.

ALTHOUGH there is not much of a noteworthy character to communicate this month, owing perhaps to the festive season just passed, and the pause to business which it invariably occasions, many improvements are still going forward in Art-Manufacture, which I hope soon to be in a position to describe, not only in reference to the varied articles themselves, but also in the mode of producing them.

In appropriate sequence to the mention of bronzes in my last communication, I may here make a few remarks on the subject of *electro-brassing*, a department of electro-metallurgy, which promises to become one of the most important branches of the art. In Birmingham it has been but little extended as regards its commercial applications, in consequence of certain difficulties attending the regulating of the deposit of brass from its solutions.

The cyanide of potassium is the principal salt which has been employed for making the solutions of brass; but every person acquainted with the nature of that salt, is fully aware of the uncertainty of obtaining from its solutions a favourable result for any length of time, in the deposition of an alloy, more especially that of brass.

There has never been any difficulty in depositing the two metals (copper and zinc) from the cyanide solutions, simultaneously and cheaply, but in this case the alloy is imperfect and not at all resembling brass in colour. And although a brass alloy of good colour may be obtained from the above solution, yet the amount of battery power necessary for this purpose, renders the process valueless except for experiment—the expense of such battery power, with chemicals necessary for the operation, entirely precluding the possibility of making it available in a commercial point of view.

The first important improvement in the art of electro-depositing of brass, is due to M. de la Salzedé, who patented his invention seven years ago in this country, France, &c. The cost of his solution is inexpensive in comparison with those previously employed for the same purpose. The process is also more certain than any other, and in the hands of an intelligent operator, a regularity of deposit may be maintained for an unlimited time, the solution becoming improved, rather than otherwise, by age, and where the coated articles are subsequently required to be bronzed, this method yields everything that can be desired for the purpose; but for articles requiring a rich yellow coating free from specks, it is defective, more especially when the deposit is laid upon cast-iron, the numerous pores of which stubbornly retain a small amount of the solution (in spite of every precaution used in drying, &c.) which gradually oozes out, and stains the surface of the deposited metal. In consequence of this defect, the process has hitherto been confined almost exclusively to articles which have to undergo a chemical bronzing upon the brass-coating. This method has been employed in France for bronzed goods on a most extensive scale, in proof of which we need only refer to the enormous number of French electro-bronzes imported into England within the last six years.

A new and important branch of trade has been introduced into France, viz., the zinc electro-bronze trade, solely through the facilities of brassing afforded by M. de la Salzedé's patent. The electro-bronze trade has already attained a high position among the manufacturing factories of France.

The most costly articles of real bronze are readily and cheaply reproduced in zinc, cast in highly finished metallic moulds, and after having been submitted to the electro-process of brassing, are chemically bronzed, investing them with a beauty of appearance truly astonishing. In fact they are equal both for utility and effect, to those cast in the solid bronze metal. And when we consider that this is done at a tithe of the cost, we are not surprised to find many valuable objects of Art placed within the reach of a vast

number of persons, who, previously to the introduction of M. de la Salzedé's patent electro-process, were compelled to forego the pleasure of their possession. The Coalbrook-Dale Company, I believe, were the first in England who obtained a license under the patent. The process is peculiarly applicable to their manufactures; they have made it available for various ornamental purposes, and have gained an amount of celebrity which places them first in this country among the manufacturers of electro-bronzed cast-iron goods. Various firms in Sheffield have also secured the advantages of the patent, by license, and are making great progress. Mr. Thomas Fearn, electro-gilder and plater of Birmingham, has purchased an exclusive license for hire, including Birmingham, and ten miles of the surrounding districts.

Mr. Fearn has devoted nearly the whole of the last twelve months, to developing the capabilities of the process; he has paid much attention to the details of the operation, and has considerably simplified the form of manipulation. The result of this is that he has succeeded in effectually preventing the appearance of specks upon the surface of the deposited metal, and also modified the solution so as to render it, under proper management, capable of producing, even upon common cast-iron, a bright and clear deposit of brass, of an agreeable yellow colour, and in all points, resembling the manufactured alloy. For many purposes its application will be of infinite service where strength is desirable: wrought or malleable cast-iron might be substituted with advantage for various kinds of metallic goods now usually made of brass. Manufacturers will not be slow to avail themselves of the uses of this valuable invention.

Mr. Boydell, of the firm of Boydell & Glasier, of Smethwick, near this town, and also of Camden Works, London, has lately constructed a wheel or rather an apparatus to be applied to wheels or locomotive engines, in order to insure easy and comparatively rapid motion over the worst roads, heaps of bricks, through ploughed fields, or even excavated pits. The contrivance is simple and inexpensive, and will no doubt be generally adopted. It has already been tested before Prince Albert and a select committee of the Board of Ordnance, as well as other competent judges, all of whom have pronounced favourably of the invention, especially in its application to the movements of artillery. On ordinary roads two to one is gained in the power requisite to move heavy loads, but in ploughed fields, marshy grounds, or rough roads, the advantages are incalculable. The apparatus attached to locomotive engines entirely obviates the difficulty of ploughing by steam power, as the wheels will not cut into the ground, and there is no liability of their going round on their own axis without going forward.

The combined advantages of leverage, gravity, and inclined planes, are secured by this invention. The inventor, Mr. Boydell, lately discovered a new and cheap material for fluxing iron, which is now used in this district to the extent of the supply.

Messrs. Messenger & Co., of Broad Street in this town, are extensively engaged in the manufacture of pleasing ornamental designs for Braithwaite's sanitary burners, which they also produce. The great advantage of this burner over every other hitherto invented, is, that by returning a large portion of the products of combustion to, and combining them with the flame, the sulphurous and other noxious vapours are prevented from escaping into and contaminating the surrounding atmosphere. The vapour of water evolved during the process of combustion, which in other burners permeates the air of the apartment where it is used, forms a medium for the diffusion of the deleterious gases to the injury of much valuable property, as in the well-known instance of the destruction of the binding of the books contained in the Athenæum library. This is prevented in Mr. Braithwaite's burner by intercepting the offensive exhalations, which in the use of all other burners, are accompanied by an oppressive feeling of heat, and are found to be extremely prejudicial to health, when used in domestic establishments.

H.



THE COLLECTION OF MR. C. BIRCH,  
OF BIRMINGHAM.

IN the course of the present month of February a very important collection of modern pictures will be submitted to public sale by Messrs. Foster & Son, Pall-Mall. It comprises many of the choicest examples of the British School, and a few of the modern French School. Those by our native painters will mostly be recollected as the leading attractions of the exhibitions of the Royal Academy; some others have been acquired from the studios of the painters. They are the property of Charles Birch, Esq., of Birmingham, a gentleman whose taste is amply verified by the selection of his purchases—and whose liberality in promoting the Fine Arts of his country has been exerted to the extent of adorning his modest abode at Woodfield, near the great manufacturing city, with pictures that have cost him, perhaps, thirty thousand pounds.

One of the greatest attractions and interest of the sale will be a picture by the late J. M. W. Turner, R.A., entitled "The Lock," representing this usual contrivance in canal engineering with an atmospheric transparency such as this great master of natural phenomena was alone capable of imparting to the canvas. The picture is about four feet six inches long, and of proportionate height.

Another of the rare gems of our School will be found in the small circular picture by the late W. Etty, R.A.—famous under the title of the "Fleur de Lis." A group of elegant female forms,—one of whom holds the lily, from whence the picture is named—more draped than the artist usually painted are seen seated in quiet conversation. For purity and loveliness of colour this picture is unsurpassed by any other of Etty's works; in this respect it ranks as a *chef d'œuvre*.

An elegant "Sunny Scene on the Coast of Italy, near Naples," by Callcott, R.A.; "The First Earring," by Wilkie, R.A.; "The Haunt of the Sea-Fowl," by W. Collins, R.A.; "The Canal Lock," by J. Constable, R.A.; "The Slave Market at Cairo," by W. Muller, are among the works by deceased artists in the collection.

Among those pictures by living artists whose names are familiar as the greatest ornaments of our school, will be seen the engraved picture of "Deer-Stalking," by Sir Edwin Landseer, R.A.; "The Mountain Pass," by Clarkson Stanfield, R.A.; "Alfred in the Danish Camp," by D. Maclise, R.A.; "Dolly Varden," by W. P. Frith, R.A., the landscape to it painted by T. Creswick, R.A.; "The Rugged Path," P. F. Poole, A.R.A.; "The Shady Lane," by John Linnell, from last year's exhibition of the British Institution, and other works of similar importance, by J. B. Pyne, T. Uwins, R.A., J. R. Herbert, R.A., E. W. Cooke, A.R.A., three specimens, J. D. Harding, &c., and the exquisite picture by T. Webster, R.A., of "The Young Recruit."

This sale of so many of the best works of modern painters, is occasioned by one of those reverses of circumstances to which a great portion of the wealthy community of England are subjected. In the present instance, the proprietor has met with the misfortune of a coal-mine belonging to him having taken fire. It is a fortunate resource under the privation arising from an accident, that he can fall back, however grievously it may be felt, upon a resource which will, in all probability, show that sums invested in the best productions of the modern school are safe commercial speculations, and that the purchase of pictures frequently affords a still more gratifying result by obtaining prices in a public sale beyond those paid to the eminent men from whom they have been bought.

The "Head of Christ," by Paul Delaroche, which was engraved in our Journal a few years since, and some few other pictures of the French school, including two by Pissarro, will also be offered in this sale, being equally the property of the same gentleman. Few opportunities so desirable for procuring works by British artists of the highest class have been ever placed within reach of the connoisseur, and as such opportunities but rarely occur, the present, we presume, will not be lost sight of.

## THE WINTER EXHIBITION.

OUR former notice of this Exhibition was written before the collection was complete; many, therefore, of the most interesting works were contributed since we then saw the pictures. The collection is small, and the majority of the works are not of the first importance, but as a commercial speculation the Exhibition has been eminently successful. None of the works are as yet marked as sold though sales to the amount of six thousand pounds have already been effected. The contributions are judiciously limited, and the majority of the contributors express satisfaction at the manner in which their works are hung; whence it may be inferred that they will continue to support the Exhibition in so much as to place it among the recognised exhibitions of the season.

Among the water-colour works a charming drawing has been sent by J. D. HARDING, a study of trees, inimitable in the forms of the foliage and the yielding lightness of the branches; the easy freedom and decision of the touch are beyond all praise. "Bragozzi, or Fishing Craft off the Giardini, Venice," is the title of a picture by E. W. COOKE, A.R.A.; it is finished as highly as any picture we have ever seen by him; nothing is forgotten, everything is here with a truth even photographic, but the sky wants air, and the water transparency. We accompany him with pleasure to breezy Scheveling, or on board of the *Vrouw Helena*, of Rotterdam; but his Mediterranean hot water is too much for moderate people. "Rencontre at the Well," F. GOODALL, A.R.A. A small picture containing two figures in Breton costume. The scene is a roadside, well shut in by trees: it is in no wise forced either in colour or effect, and otherwise extremely sweet and unaffected. "Landscape near Boulogne," J. HERBERT, R.A. The subject is unattractive; consisting of a passage of roadside scenery shaded by trees, and intersected by a rivulet; but it seems to have been painted on the spot with marvellous fidelity. This is the first landscape subject we have ever seen by this artist. "Venus and Cupid Lamenting the Absence of Adonis," W. E. FROST, A.R.A. One of those miniature gems which this artist exhibits from time to time. The morbidity of the principal figure is unsurpassable: in drawing, finish, and colour, the whole is exquisite. "Evening Prayer," C. W. COPE, R.A. The subject is a child kneeling at prayer: the effect is subdued, but the picture has considerable depth. "Pilgrims in Sight of Rome," Sir C. L. EASTLAKE, P.R.A. This is a *replica*, with some changes of the work which, under the same name, is so extensively known by the engraving. The Art-loving public will be glad of the opportunity of again seeing this admirable work. "Religious Controversy," A. ELMORE, A.R.A. A small sketch of a picture exhibited under the same title a few years ago in the Royal Academy. "Scene from the 'Fortunes of Nigel,'" A. L. EGG, A.R.A. A small composition of two figures. "Goats," "Cow and Sheep," T. S. COOPER, A.R.A. These two pictures are full of skilful manipulation, but they are infinitely less careful than antecedent works. "A Sandy Lane," "The Foot Path," T. CRESWICK, R.A. Two unobtrusive studies in which trees are the principal objects; they have so much of local truth as to seem to have been painted on the spot. Two pictures contributed by D. ROBERTS, R.A., and respectively entitled, "Isaida, ancient Sidon," &c., and "The Ruins of Tiberias," &c. are so historical in sentiment that it is much to be regretted they had not been rendered wholly so by personal incident; we cannot doubt the truth of these versions, and we approach with awe these sites strewn with the evidences of accomplished prophecy; breadth, distance, and desolate tranquillity are admirably rendered, but under the freer inspirations of such scenery we cannot at once sit down to pipes and coffee with these living Osmanli. "Coast Scene in the Gulf of Salerno," C. STANFIELD, R.A. A group of boats here occupies the nearest site, they contain figures and fishing gear, and the whole of these and the nearer composition is backed by a section of

coast scenery. It is a work of great merit, certainly the best the artist has exhibited since his Dort picture which was at the British Institution a few years ago—"And her dark eyes how eloquent! ask what they would 'twas granted." JAMES SART, a study of masterly power. In addition to those we name, there are other works of great excellence, valuable additions to the Exhibition since we concluded our former notice of the collection.

EXHIBITION OF STUDENTS'  
DRAWINGS

FROM THE GOVERNMENT SCHOOL OF ART  
AT GORE HOUSE.

DURING the past month one of the usual half-yearly exhibitions of students' drawings has been open to the public at Gore House, and has attracted a considerable number of visitors; the works on view were those in the earlier or elementary sections of the course of study now uniformly adopted in all the schools. Formerly, we believe, the whole of the works executed, throughout the year, were transmitted to London at one period for examination, and in competition for medals; but under this system the great number of drawings sent, together with the endless diversity of subjects and modes of treatment, was such as to render classification almost impossible. The successive commissioners of award having in their reports dwelt strongly on these facts, it was at last determined to adopt a simpler and more definite system, and the proposed change appears to have been coincident with the definite arrangement of a general course of study for the schools, a work often talked about, but never attempted, under the fluctuating management of the old school of design: both these desiderata were accordingly taken in hand together. A certain number of definite stages or sections of study were then specified and arranged with a proper attention to sequence, and in order to obviate the inconvenience of the great multitude of works sent, it was resolved to divide the course into two parts, the works in each to be called for at separate periods of the year, fixed in the spring and autumn respectively; those of the latter period, now sent, belong to the earlier stages of the course, which are as follows:—Stage 1a, Linear Geometry; 1b, Mechanical Drawing; 1c, Architectural Drawing; 1d, Perspective; 2, Ornament outlined from the flat; 3, Drawing from models and objects; 3b, Ornament outlined from the round; 4b, Ornament shaded from the flat; 5, Ornament shaded from the round; 5a, Models and Objects shaded from solid forms; 6, Drawing the human figure from flat examples; 7, Drawing flowers and foliage from flat examples; 8a-b, Drawing the human figure from casts; 8c, Drawing the human figure from nature; 10, Drawing flowers, etc., from nature; 11a, Painting ornament from flat examples; 12a, Painting ornament from the cast; 13, Painting flowers from flat examples. In each of these stages specified examples were prescribed to be used in all the schools, and care was taken to furnish to each, complete and perfect copies; whilst to ensure still further fairness and regularity, the exact number of drawings allowed to be sent from each school was fixed by the central authorities; the relative numbers being calculated with reference to the numerical strength of the several schools, and the number of masters engaged in teaching. The system of competition, as thus amended, has now been tested on three occasions and is found to work extremely well, and we believe has become decidedly popular with the masters of the schools. With respect to the general character of the drawings now exhibited, there can be no doubt but that a marked improvement is manifest; the schools have now been long enough established to allow of a traditional status of excellence being arrived at, whilst the more frequent opportunities enjoyed by the masters of seeing the works of the other schools, consequent on their being assembled in London



one or more times during the year, at the expense of the Board of Trade, enable them to profit by mutual observation and inter-communication; the more closely defined competition likewise, on the other hand, has induced greater exertions to excel on the part of the students individually. Amongst the large number of excellent drawings sent in, it would be invidious to specify particular instances, and the number of medals awarded; a list of contributions which we here append, forms a pretty fair test of the average standing of each school.

	No. of Medals.		No. of Medals.
Aberdeen	8	Camden Town	2
Birmingham	16	Rotherhithe	2
Bristol	4	Charterhouse	3
Carlisle	1	Spitalfields	11
Carnarvon	4	Finchbury	10
Cheltenham	10	Newcastle-on-Tyne	8
Chester	11	Norwich	1
Cork	15	Nottingham	7
Coventry	11	Paisley	11
Dublin	10	Penzance	9
Dudley	6	Potteries, Stoke	14
Dunfermline	2	Hanley	2
Durham	12	Burslem	14
Glasgow	22	Newcastle-under-Lyme	6
Hereford	4	Sheffield	17
Leeds	1	Stourbridge	6
Limerick	7	Swansea	2
Macclesfield	13	Tavistock	1
Manchester	24	Warrington	17
Metropolitan, including Training and Normal Male	20	Waterford	8
Central Female	27	Wolverhampton	4
Saint Martin's	3	Worcester	17
		York	3

It is but just, however, to remark, that in this competition, the older established schools which, on first consideration, might be expected to stand much higher in the scale than the more recent ones, really have well sustained their position, in gaining pretty nearly their average number of medals; a fact which, instead of indicating any inferiority to their newer rivals, tells on the other side of the question; inasmuch as in the latter class of schools, the undivided time and attention of the master is as yet necessarily devoted to these earlier stages of instruction, whilst in the older ones the masters are occupied with more difficult and important labours.

A great additional stimulus was on this occasion given to the competition, from the fact of the Board of Trade having determined to send a certain number of the most meritorious students to the forthcoming Paris exhibition, the number of medals respectively gained in the competition determining the selection of the individuals. Lastly, an alteration in the constitution of the commission of examiners has been effected on this occasion, which is also a step in the right direction. The report of the commission of 1853 recommended that on future occasions one of the provincial masters should be associated in the commission of award, which has usually consisted of three persons; and at a meeting of the masters held in the spring, Mr. Young Mitchell, head-master of the Sheffield school, was elected by them to fill this office for 1854, the occasion in question.

#### THE ENCAUSTIC TILES OF MESSRS. MAW & CO.

Messrs. Maw & Co. have supplied us with the means of introducing another example of their designs for ornamental pavement: it is one which for delicacy and richness of colour, excellence of pattern, and harmony of tints, cannot fail to please. A fault which designers of manufactured works, wherein colour is admitted, too frequently commit, is that of introducing some one tint or another which, by its acknowledged brilliancy, catches the sight prominently, and therefore, it is thought, effectively; forgetting that, as in a picture, so in a textile or other fabric, harmony of colour is as important as purity of design: the repetition of the red, green, and blue, in the arrangement of this specimen of tile-work is so systematically carried out as to produce what painters call " repose " throughout the entire subject, while its richness and brilliancy are preserved with an equal degree of success.

#### MINOR TOPICS OF THE MONTH.

THE BRITISH INSTITUTION will, according to custom, open its gallery for the exhibition of the works of modern painters, the first Monday in February: we shall hope to see a collection of pictures worthy of our School, although we fear the "Winter Exhibition," in Pall Mall, will have done something to lessen the supply to the Institution. While writing upon this subject we may remark that, as usual, the copies from the old masters by students were exhibited at the closing of the school at the end of the last year. The works were in everything very much like those of all antecedent exhibitions. We have on many occasions, not in reference particularly to the school of the British Institution, but with respect to copying generally, expressed disapprobation of copying as prejudicial rather than otherwise to students. If we consider the class of painters who work in any of the great galleries—for instance the Louvre—we shall find that the bulk of them are mere copyists, and it is they who multiply bad imitations, which, falling into the hands of dishonest picture-dealers, are sold as originals. Students on the contrary work from the antique, or the life, or landscape nature. We believe that the British Institution is wealthy—the copying school might there be turned into a school for the study of the antique, without clashing with any other establishment, and this would be a real benefit, to rising members of the profession. The extent of copying required by an artist is a memorandum of light and shade, associations of colour, a disposition of material, and this in water-colours may be done in a sketch of half-an-hour.

THE NATIONAL GALLERY.—Of the recent numerous additions to the National Collection, four—describing incidents in the life of St. Hubert, are by the Meister Von Werden, another series by the Liesborn master, the painter whose works principally existed in the convent of Liesborn, near Münster. These masters were of the Westphalian school, and the Liesborn master flourished about 1440, and the Meister Von Werden was his pupil with Von Corvey, Von Soest, and others. The Westphalian school flourished at the commencement of the fifteenth century and was independent of the school of Cologne, and even of that of Flanders; there exist some works of an earlier master, which go back to the fourteenth century. The aspirations of the Westphalian school were principally ideal, in which the master shows power and redundancy, but in the heads there is all the individuality of portraiture. The chiaroscuro of Van Eyck became once popular among the neighbouring schools, but the Westphalian painters remained true to their unqualified daylight effects, as we see them in their pictures. The series contains a "Virgin and St. John," by Lambert Lombard, of the Netherlands school, who lived between 1506 and 1560. There is a small upright picture by Gerhard Van der Meeren, who is supposed to have assisted his master Van Eyck in the great work, "The Adoration of the Lamb," parts of which are among the most valuable acquisitions of the Berlin Museum. The gemmed robes in this picture, which is also but a fragment, put to shame all the efforts of modern pre-Raphaelite art. We find also here a "Madonna and Child," by Ludger zum Ring, whose most important work is in the possession of the Westphalian Art-Union at Münster: it represents God the Father as the Avenger of Sin, with Christ, the Virgin, and the heavenly host. The Berlin Museum contains another work by this painter. We have never seen pictures of a period so early in such excellent condition: this would be enough with a certain class of critics to create doubts of their originality: if however, their pedigree of possessionship be authenticated, that is conclusive. On the suppression of the Convent of Liesborn, the large altar-piece was cut up and some of these pictures are the remnants of the work. On the wings there were eight pictures, of which remain "The Annunciation," "The Presentation in the Temple," and a portion of the "Adoration of the Kings," &c., which came into the possession of Herr Krüger, formerly of Aix-la-Chapelle, but now we believe of Minden, from whose collection they

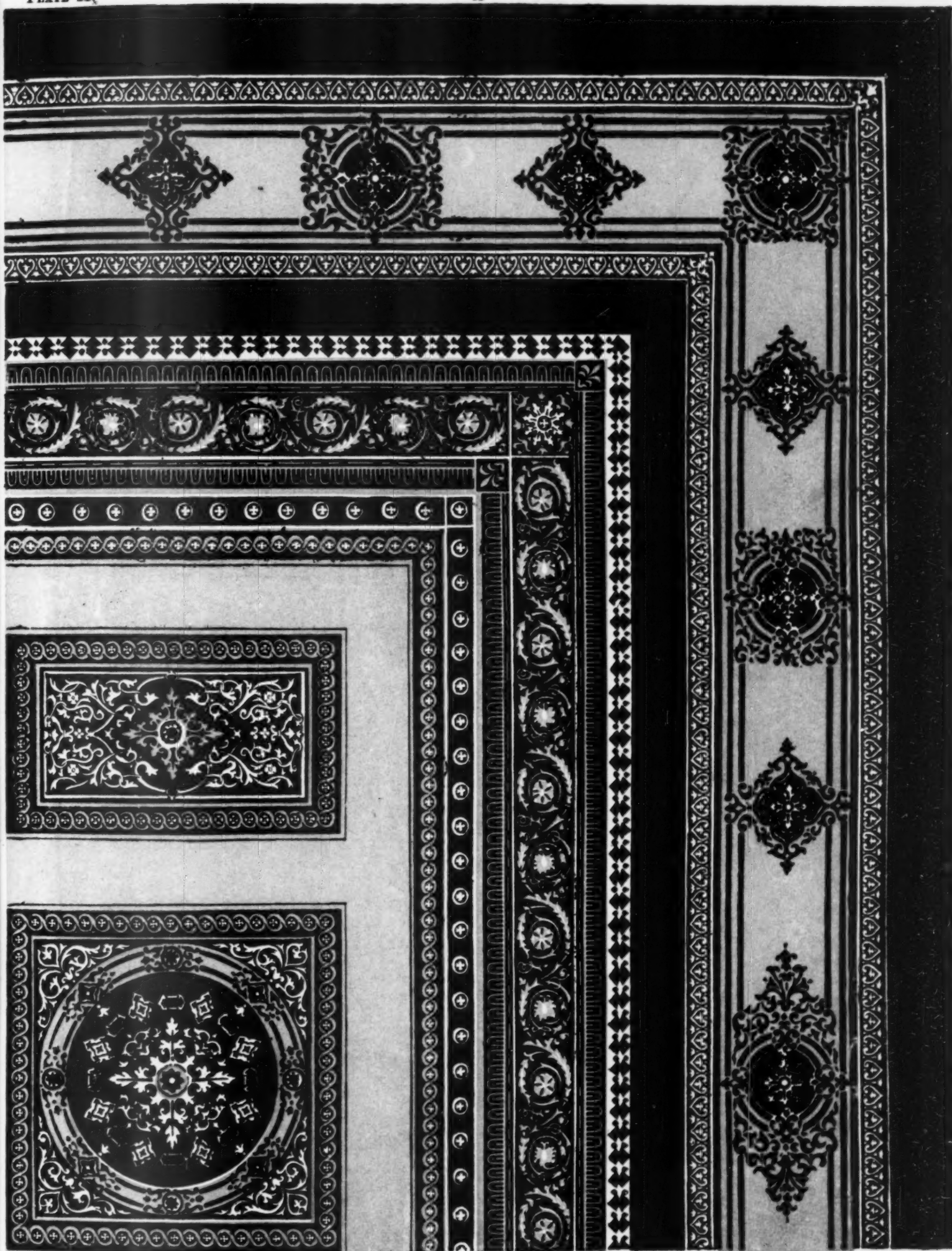
were obtained for the National Gallery. They are full of the errors of their period, but show at the same time the laborious exactitude of the early German Schools, and yet this is here and there accompanied, but in the draperies only, by somewhat of the generosity of the earlier celebrities of the Italian Schools. In the faces the markings are only sufficient for the drawing, not enough for the rounding of the parts; but in many points they are infinitely superior to the works of many contemporary painters which are more highly prized. They seem to have been painted only in oil, and for their purity and preservation they are indebted to the simplicity of the vehicle and the more earths used in their colour. These pictures are only valuable as historical examples; there is little that a progressive school can gather from them.

THE PANOPTICON.—This elegant building, in itself one of the most beautiful of the public edifices of London, has been rendered greatly attractive recently by many new and important features. Pictorial Lectures on the Seat of the War and the Arctic Voyages, have been interspersed with the usual scientific descriptions of machinery, &c. Holiday folks have been provided with amusement in the Story of Aladdin, exhibited in a series of dissolving views accompanied by a very amusing running commentary, full of puns and quaint imaginings, most excellently delivered by Mr. J. S. Buckingham, who is one of the clearest and best of the popular lecturers. The most beautiful novelty is the grand fountain rendered luminous by the newly discovered French process. It is the most elegant and beautiful of sights, to dwell on the ever-changing form of this vast column of water, entirely luminous, and resembling liquid fire, in every variegated colour of the most vivid intensity, shooting upward from the ground to the vast dome of the roof, and falling back in showers of light. The power which water possesses of holding and reflecting light was never shown in such perfection before. The grand character of the jet which occupies the centre of the Panopticon gives the fullest scope for its display, and the exceeding beauty of the exhibition gives it a paramount place over all others displayed within the walls, making it a fitting finale to the evening exhibition.

BURFORD'S PANORAMA.—The glorious yet devastating war in the Crimea has afforded Mr. Burford, in conjunction with his able colleague, Mr. H. Selous, a subject for their pencils: the picture of the "Battle of Alma," now occupying the upper rotunda in Leicester Square, is a graphic and spirited illustration of that well-fought engagement. The sketches for the picture were, we understand, supplied by the best authorities; and as therefore we have a right to assume that the locality is correctly represented, it is indeed a marvel how any body of troops, whatever their discipline and courage, could have overcome the resistance offered them by such masses of the enemy, and from batteries so advantageously placed. The different points of the battle, and the positions of the respective regiments which bore the brunt of it, are clearly marked out in the painting, which will doubtless attract a host of visitors, all of whom must regard it with interest, and many with melancholy satisfaction, when they think of the heroes who fell at Alma. As a work of Art, it sustains the reputation of its authors.

MR. BERNAL, who has been long distinguished for his attention to parliamentary duties, is less generally known as an indefatigable collector of objects of vertu. He has really devoted the leisure of a long life to the cultivation of this taste; this extensive collection of works of medieval Art, about to be dispersed, forms the great feature of the London sales this season. His pictures are almost exclusively portraits, but they are genuine works of Holbein, Janet, Petiot, and Cooper; Mr. Bernal also acquired a very remarkable series illustrative of the popular pageants, public processions, &c., of the sixteenth and seventeenth centuries, many of which are of exceeding curiosity; and others of historic value, depicting the public receptions of sovereigns in the old continental towns, preserve life-like reminiscences of things long passed away. Among the cabinet pictures is one by





Leighton, Brothers.

1854.—Designed by H. B. Garling, Esq., Architect, M.I.B.A.

SCALE. 12 9 6 3 0 1 2 3 4 FEET.





Fra Angelico. In Limoges enamels and glass painting the collection is rich. A small armoury contains about five hundred specimens of *armes de luxe*, richly inlaid and decorated, so that they really become works of Art; added to these, are five perfect suits of armour, one of which is inlaid with the precious metals, and is unique in beauty. In Venetian and German glass the collection is also fine, as well as in choice pottery of Flanders and Germany. Mr. Bernal, after many years, had succeeded in getting together the most remarkable series of early watches ever found. They are above one hundred in number, and exhibit the most extraordinary variety and fancy; they certainly ought to be kept intact, for it is now almost hopeless to rival such a gathering. In antique plate, ivory carving, &c., the collection offers fine examples to the *cognoscenti*, but the most marvellous portion of the whole, for extent and beauty, is the *Faience*, or, as it is sometimes termed, *Raffaëlle* ware, of which there is such an abundance that, on entering the museum in which it was placed, the visitor might at first have mistaken it for the showroom of a modern china warehouse, so overloaded were the shelves with these rare and valuable objects. The great taste and knowledge displayed by Mr. Bernal have increased the value of the extraordinary collection so shortly to be dispersed by the auctioneer, and which would have added greatly to the stores of our national museum, if it could have been secured there.

THE POLYTECHNIC INSTITUTION.—On the evening of the 24th of December, and previous to opening for the present season with its additions and novelties, an interesting lecture on Sound was delivered at this institution by Mr. Pepper; in the course of which the lecturer showed, according to experiments originally instituted by Professor Wheatstone, the manner in which sound was conveyed by suitable conductors. The repeating media were five harps, which were arranged on the floor of the theatre, below which were musicians, whose instruments were as distinctly heard as if in the theatre while contact with the conductor was maintained, but silence instantly ensued on the removal of the harps. These effects were very remarkable. This lecture was followed by the exhibition of a series of dissolving views illustrative of the "Story of Sindbad the Sailor." These clever and ingeniously designed grotesques must have told successfully among the entertainments provided for the youth of both sexes who at this season look for amusement.

THE WAR IN THE CRIMEA.—Mr. E. Armitage, who gained a prize for his picture of the "Battle of Meane," in the Westminster Hall Exhibition, a few years since, recently sailed for the seat of war, being commissioned by the firm of Messrs. Gambart & Co. to execute some pictures of the military operations in the Crimea. We hear, too, that Mr. E. Goodall, a son of the eminent engraver, has also departed for the same destination, as the artist of the *Illustrated News*.

THE ILLUMINATED WORKS OF MR. OWEN JONES, sold a few weeks since under the hammer of Mr. Hodgson, realised a large sum. This is not to be wondered at when we find included among them most of his finest works, as "The Alhambra," D'Agincourt's "History of Art by its Monuments," "Illuminated Books of the Middle Ages," "Winged Thoughts," "The Song of Songs," "Flowers and their Kindred Thoughts," "Views on the Nile, from Cairo," "The Preacher," "Fruits from the Garden and the Field," &c. &c. It is not, we believe, generally known, that the whole of Mr. Jones's publications were printed in his own establishment, and, of course, under his immediate supervision: they rank among the best examples of "illuminated" printing that modern Art and Science have produced.

PARIS INDUSTRIAL EXHIBITION.—Our fellow-subjects in Canada, stimulated by the success which attended the exhibition of the productions of their country in the Crystal Palace of 1851, are making great efforts to uphold their credit in Paris during the present year. An executive committee has been appointed, who recommend the formation of local committees in the chief towns of Upper and Lower Canada.

## REVIEWS.

A HANDBOOK FOR YOUNG PAINTERS. By C. R. LESLIE, R.A., Author of "The Life of Constable." With Illustrations. Published by J. MURRAY. London.

It has been a debateable question, and still is with a few controversialists, whether British Art owes much, or indeed anything, to the system of instruction pursued in the schools of our Royal Academy. We have heard strong arguments adduced against the utility of any schools of painting that ever existed, if we are to understand by the term "school" a public institution whose object is to educate by lectures, by certain prescribed tasks, and by the distribution of prizes and honours: and the opponents of this system point to the great Italian masters in support of their opinions. Now it is undoubtedly true that although the artists of Italy, even at a very early date, formed themselves into associations, in their respective cities, for the purpose of protecting and promoting their art, there is, we believe, little or no proof of the existence of an "Academy," in the sense which is now applied to the word. Individual painters had then their own schools, in which each taught without other aid than that afforded by his own advanced disciples: thus we read of the "School of the Carracci," the "School of Raffaëlle," of "Titian," of "Giorgione," of "Bellini," each of which had his own professed scholars and imitators receiving immediate instruction and advice from the master himself; neither pupils nor master, so far as our knowledge extends, deriving any advantage from any associated body. These and other great names may certainly be referred to triumphantly by the opponents of Royal Academies; but then, on the other hand, we must take into consideration the difference between the epochs in which they lived and our own, as well as the difference of character and circumstances apparent in the painters of the olden time and those of our own. In the earlier periods, Art seemed not to require the adventitious aid of academical institutions; it was recognised and patronised extensively by princes, nobles, and mitred churchmen: the throne and the altar alike contended for its productions, and paid due homage to those whose genius created them. And hence the painters of those days, we are speaking now of the highest among them, required suitable assistance to enable them to carry out the numerous works they were commissioned to execute; they took delight in their "schools," and were proud of the troops of young men who flocked to their studios for instruction and employment. It is not so now; no artist of the present time, even of a secondary rank, would trouble himself with pupils; the drudgery of teaching, as it is generally considered, and as, indeed, it too often is, would not be submitted to by any artist, except in very special instances, who can maintain a respectable position without such an application of his talents, unless, perchance, it be in connection with some recognised institution in which a professorship confers on the holder a mark of dignity. The establishment of a public academy, therefore, in a country like ours, becomes a necessity, for he who would apply himself to the study of Art, has scarcely another resource, certainly none so adapted to his wants; and although a few excellent painters may be named among the ranks of British artists who have never had the advantages of academical instruction, the far larger majority were at one time or another found among the classes that assembled at Somerset House or in Trafalgar Square.

Though these remarks seem naturally to arise from the volume lying before us, it is not our intention to enter here upon a defence of the Royal Academy itself, which would be altogether uncalled for and unnecessary, nor even of the system of education adopted in that institution. There may, or may not, be defects in the modes of instruction to which the pupils are subjected, for what system is perfect?—or, we should perhaps rather say, a spirit less exclusive, one more in harmony with the general feeling of the age, might be advantageously brought to bear upon its directing councils; yet none who are acquainted with the actual working of the schools but must admit that the respective professors labour diligently, zealously, and ably for the advancement of their pupils. In the system pursued the annual lectures occupy a prominent position, as a means of instructing the mind; it is in the lecture-room that theories and principles are taught which the student must apply in the school of painting and elsewhere. The lectures on painting by Reynolds, Barry, Opie, Fuseli, Phillips, and Howard; on sculpture, by Flaxman and Sir Richard Westmacott; and on architecture, by Soane and Cockerell, are all more or less excellent and useful; some of them may be classed among the most valuable contributions to our Art-literature; and to these may now be added the lectures delivered by Mr. Leslie, who having recently retired from the

chair of the professor of painting, has now through the press, given a wider circulation to the doctrines he taught within the walls of the Academy.

But the book now before us contains more than the professor's addresses to his auditors. "Though," he says "the lectures delivered at the Royal Academy form the greater part of this volume, they have been carefully revised, and recast into other forms; and with such additional matter as I venture to hope may render it worthy of the attention, not only of young artists, but, in some degree, of painters past the period of pupillage, and also of that now large and increasing class of lovers of Art who adorn their houses with pictures." Mr. Leslie has thus most judiciously cast forth a net large and strong enough to enclose others than the young artistic aspirant.

The "Handbook" consists of sixteen sections or chapters, each under a different head, serving as the text of his discourse; these texts include every subject to which the attention of a painter need be directed, while the subject itself is treated in a manner at once interesting, instructive, and popular; it is evident Mr. Leslie has studiously avoided to write according to the learning of schools, and has addressed himself to the judgment, taste, and feeling of those who listen to his instructions; and this, in our opinion, is after all the most effective mode of teaching. It is of little use to ply with dogmas and theories, however correct and true they may be in themselves, minds which are comparatively unformed and wholly untrained, and therefore not in a condition to comprehend abstruse doctrines, nor to retain them if understood. The knowledge of any art or science must be by progressive steps; the first thing a wise teacher would aim at is to interest his pupil in his subject and to render it attractive; when he has done this as a kind of foundation he may erect upon it, by degrees, a structure solid, beautiful, and enduring.

It is not, however, to be assumed from this estimate of Mr. Leslie's work, that the "learning" of Art is kept out of sight; on the contrary, his criticisms on the pictures and styles of the greatest ancient and modern painters are full and to the purpose; in fact, just what we should expect from so excellent an artist, and from a writer of an accomplished mind and acute observation. Could we afford the necessary space, it would gratify us to transfer to our columns some of his opinions on these matters, as well as on Art and its practice generally: but we cannot do this, and must therefore conclude a task we feel to have inadequately performed, by commending the volume to all whom the subject may concern: we have read it with pleasure and with profit. The illustrations, chiefly in outline, from the compositions of Raffaëlle, Rubens, and other distinguished old masters, are valuable as elucidations of the author's critical remarks.

COMING OF AGE. Engraved by F. HOLL from the Picture by W. P. FRITH, R.A. Published by the ART-UNION OF GLASGOW.

There must be some peculiar fitness for the office held by the council of the Art-Union of Glasgow, which enables the members to select such capital subjects as those they are accustomed to issue, as engravings, to their subscribers. Each season this society advances with an energy and spirit that we do not see elsewhere: last year it brought out Ryall's fine print of "Return from Deer Stalking," and now the subscribers of the present year will be entitled to an engraving from one of the best pictures, of its class, which the British School of Art has produced—Mr. Frith's "Coming of Age," exhibited at the Royal Academy in 1849, where it received the most marked approval; and who that saw it then can forget the charming illustration of the days of "good Queen Bess," so powerfully and pleasantly shadowed forth in the work? the noble baronial mansion, with its gable ended roofs and decorated chimneys, and oriel windows, and portcullised gateway; the spacious courtyard thronged with retainers and tenants feasting in honour of their young lord, who stands on the entrance steps of the hall, listening to a congratulatory address, or something of the kind, read by a grave-looking personage with "spectacled nose," but whose doublet is too spruce for that of the parish clerk, even on such a gala-day. We, in our days of commercial activity and enterprise, can scarcely realise such a scene of festive enjoyment as this, which almost instinctively puts a question to us:—

"Are we, with all our boasted advancement in science and civilisation, really a wiser and happier people than were our forefathers of three centuries ago?" Mr. Holl's plate is one of the largest we remember to have seen executed; its general effect is very brilliant and powerful, and all the faces are delicately engraved. We know not how long he has been at work upon it, nor the necessity which may have existed for getting the plate into the hands of the printer, but looking at the print with a critical



eye, we are inclined to say that another month's labour would have improved certain portions of it, and made it one of the best among modern engravings. Still, as it is, it is a beautiful work, and if it does not draw a large muster of subscribers to the Glasgow Society, no engraving ever will.

We may remark here, as not out of place, that the council of this society are preparing to issue, as prizes this season, a large chromolithograph print, from Mr. Gilbert's "Spanish Peasants going to Market," together with bronzes, statuettes, &c.; they have already bought pictures to a considerable amount, which, we presume, will, as is the custom of the society, be exhibited in London before the distribution.

**BIOGRAPHICAL CATALOGUE OF THE PRINCIPAL ITALIAN PAINTERS; WITH A TABLE OF THE CONTEMPORARY SCHOOLS OF ITALY.** Designed as a Handbook to the Picture Gallery. By A LADY. Edited by RALPH N. WORNUM. Published by J. MURRAY, London.

The farther we recede from the great epochs of Italian Art, the more desirous we are to learn all that concerns it and those who raised it to its high estate; but the difficulty of acquiring such knowledge increases with the flight of centuries, or even half centuries; and at this distance of time one can scarcely expect to find anything new with reference to them or their works. Modern writers can only glean from their predecessors, but in thus pursuing a track already trodden they can be of essential service to the Art-student, in proportion to the pains taken to reconcile discrepancies, to correct errors, and to substantiate or refute what has been problematically stated. That this is neither an easy task, nor one devoid of labour, is evident from the list of works which the editor tells us have been referred to in the compilation of this small "Biographical Catalogue" numbering about two hundred pages: the list enumerates the titles of about as many books, in almost all the languages of southern Europe, which have been consulted either directly or indirectly. Now as we know Mr. Wornum to be as zealous after truth as he is diligent and painstaking in research, we have a right to assume that he and his fellow-labourer, Miss Farquhar, the "Lady," have issued a volume as free from error as the nature of the work will admit of. In a "Handbook" intended for use in a picture gallery, one cannot reasonably expect that the biographies of some hundreds of painters should be very copious; here, however, they are sufficiently ample, and the characteristics of the leading artists are judiciously pointed out; or to use the editor's own language in his preface: "the articles consist in general of the essential biographical facts when known, and in a concise character of the painter's style; with a notice of the most accessible of his principal works;" while at the end of each notice, the name of some previous writer, or writers, is appended, for the benefit of those who desire to enlarge their acquaintance with the painter and his works. The special object in the compilation of this catalogue is thus stated by the editor:—"Ordinary guide-books do not in any way meet the necessity of those who wish to understand as well as to see, nor do the catalogues of collections themselves, even in their own individual cases, except in two or three rare instances; dictionaries of painters are meagre, cumbersome, and inaccurate; and even a good history is as ill-adapted for incidental references as for the pocket. It was under these impressions that Miss Farquhar took the meritorious resolution of attempting to supply in some degree this admitted desideratum, and the present little work is the result; the object has been to produce a pocket handbook which should contain much essential information in a very small compass;" we will only add for ourselves, we should desire no other in any visit we paid to a gallery of Italian Art: Miss Farquhar's "Handbook" adds another worthy name to the list of fair candidates for the thanks of the Art-loving public.

We must not, however, forget to mention that Mr. Wornum has introduced into the volume a list of the principal painters of Italy, in a tabular form, classified according to their respective schools, from the thirteenth to the eighteenth centuries inclusive; so arranged and divided that we see at a glance the contemporaneous painters of each school, and the periods when they flourished; this is a most valuable addition to the book.

**ILLUSTRATIONS OF SCRIPTURE.** By an Animal Painter. With Notes by a Naturalist. Photographed for T. CONSTABLE & Co., Edinburgh; HAMILTON, ADAMS & Co.; ACKERMANN & Co., London.

The new art of photography seems destined to enter the lists with the arts of the engravers on metal and wood, and with the lithographer in the work of

book-illustration: whether it is likely to supersede these is a question we will not undertake to determine; the world is, however, wide enough for them all. The "Illustrations of Scripture" is altogether a novelty in design and in execution: the artist, whose name does not appear on the title page, but whom, from the monogram on the prints, we believe to be Mr. Blackburn, of Edinburgh, has, we presume, selected certain texts from the bible, in which reference is made to animals, and from these subjects he has drawn pictures and afterwards submitted the latter to the photographic process. There are twenty illustrations, representing a variety of beasts and birds drawn with unquestionable accuracy and with great spirit; and where the human figure is introduced, the pictures become historical: some of them are really fine compositions, exhibiting more than the genius of a mere animal painter; we may instance, as examples, the "Passage of the Red Sea;" the "Ewe-lamb," and "Lazarus;" the photographs generally are good; occasionally, however, we find them a little weak. The "Notes of a Naturalist," by Mr. James Wilson, as we have understood, are descriptive of the habits and history of the several creatures which the artist has represented with his pencil; these "notes" are ample, and both entertaining and instructive.

**GEMS OF THE GREAT EXHIBITION. THE DAY BEFORE MARRIAGE. THE CRUCIFIXION.** Printed and Published by G. BAXTER, 11, Northampton Square.

We have occasionally noticed, as they appeared, Mr. Baxter's prints in oil-colours, of some of the most attractive "views" in the Great Exhibition: he has now completed the series, in nine pictures, and having put them into a rich binding of gold and purple, issues them as a single volume, and a book of beautiful "gems" they make; the sculptured works in the Exhibition forming the principal features in each scene. The minuteness of detail, the delicacy and accuracy of the drawings, and the brilliancy of the colours, are almost marvellous in pictures so small and so full of subject: the book is altogether an elegant and worthy memento, in miniature, of the "world's wonder." The "Day Before Marriage"—representing a young girl reclining against the trunk of a magnificent tree, with an expression of deep thought upon her countenance—is also, we presume, an example of Mr. Baxter's patent process; but though a pretty subject, the print does not please us so well as many others he has produced. The figure comes out very well, but the landscape portion of the works is rather confused, and very heavy; whether or no this is attributable to the size of the print, which is rather large, we cannot say; but it is our opinion that the process employed in this style of printing is scarcely applicable to pictures of this scale. Mr. Baxter's print of the "Crucifixion" puzzles us, as to his method of producing it; he announces it as "executed by the Baxterotype," but what that is we must confess our ignorance of. We have in our possession a glorious photograph, of the same subject, from a piece of ancient sculpture, executed in Paris, of which Mr. Baxter's print is an imitation, and a capital one it is too, wanting only the sharpness and delicate gradations of light and shade that appear in the draperies of the figures, and, in parts, the bold relief, which the photograph has, to render it equal to the other: it is, however, an extraordinary production, worthy of being framed and hung in any "chamber of quiet thoughts." The original composition, by whomsoever it is, as the sculptor's name has not been made public, is one of the noblest and the most solemnly impressive we have ever seen of this subject.

**POEMS.** By WILLIAM BELL SCOTT. Published by SMITH, ELDER, & Co., London.

Mr. Scott, as he hints in a corner of his frontispiece, is a painter as well as a poet; and we have in this small volume, what we do not often find conjoined, the two Muses illustrating each other through the same mind and hand. We could have wished there had been more of the work of the graver, illustrating as it does, in what little we have of it, with quaint and simple feeling, but thoughtful and accomplished skill, the current of the poet's pen.

Mr. Scott's verses are certainly not of the vain and evanescent sort which are too much thrust on us daily, by many unfortunately over-credulous in their fancied poetic ability. These poems are evidently the result of deep and true poetic impulse, rendering itself with involuntary joy into simple, harmonious, and attractive form. They are of the sort which not only can, and must be, read twice and thrice, but which gain at every reading. The under-current of symbolic meaning, of allusion through the outer to the inner world, which is one of the attractive characteristics of many or most of

these poems, forces one to return to and dwell upon passages continually, finding in them fresh thoughts and beauties.

It is impossible in a few words of remark, and without illustrative quotations, to do justice to verses of the high and earnest, but somewhat peculiar character of these before us. That they will be appreciated by many of kindred nature, who, in lesser endowment of poetic language, rejoice to find a worthy voice, we have no doubt. And to such, even thus curtly, we are glad to introduce them, with our hearty commendation.

**A FEW WORDS BY WAY OF A LETTER ADDRESSED TO THE DIRECTORS OF THE CRYSTAL PALACE COMPANY.** By S. L. SOTHEY. Published by J. R. SMITH, London.

As one of the shareholders in the "Crystal Palace Company," Mr. Sothey, the well-known auctioneer of literary and artistic works, has thought proper to offer publicly to the Directors a few words of remonstrance against certain arrangements in the building affecting the comfort of visitors, against the arrangement of the "Refreshment Department" as regards its financial profits, and also against the decorations of some of the courts, as well as one or two other points to which he desires to direct the attention of the Directors. Without entering into the matters discussed by Mr. Sothey in his pamphlet, we will briefly say that if his suggestions were carried out, the public, whether they visit this beautiful edifice as mere pleasure-seekers and idlers, or to derive instruction from what they see there, would be benefited by the change. None would rejoice more than ourselves to know that the Company was in a thriving condition pecuniarily, as the existence of the "Palace" must rest on its success as a commercial speculation: all advice, therefore, that, in our judgment, tends to help forward such a result, and Mr. Sothey's seems to us of this nature, we cannot but recommend.

**VICTORIA REGIA; OR, THE GREAT WATERLILY OF AMERICA.** With a brief account of its Discovery and Introduction into Cultivation: with Illustrations, by W. SHARP, of Specimens grown at Salem, Massachusetts, U.S.A. By JOHN FINE ALLEN. Printed and Published for the Author, by DUTTON & WENTWORTH, Boston, U.S.

It is fitting that the gigantic natural productions of a gigantic country should be illustrated on a suitable scale of magnitude, and this Mr. Allen has done in his six published plates of drawings taken from the noble *Victoria Regia*. They are exceedingly well executed in chromolithography, and show us the plant in its various stages of development, from the leaves of three weeks' growth to the perfect flower. The descriptive text, which is ample and replete with information upon the treatment of the subject discussed, is boldly printed in golden letters, forming on the whole, a work beautiful in itself, and most creditable to the taste and execution of the American press. Indeed, it is scarcely too much to say that no press of any country has ever issued a production more admirable—at once superb and in good taste.

**PICTURES OF LIFE AND CHARACTER, FROM THE COLLECTION OF MR. PUNCH.** By JOHN LEECH. Published by BRADBURY & EVANS, London.

It was a capital idea to collect a large number of the choicest "bits" from the picture gallery of our humorous contemporary "Punch," to issue as a distinct publication: it is just the sort of thing to dissipate the ennui of a drawing-room ere dinner is announced, or to promote the hilarity of a fireside group. Mr. Leech's pencil is as vivid as prolific; he is the Rowlandson of his day, with a higher aim in his satire, and with less of the burlesque than that very clever caricaturist. He rebukes the follies of the age with a kindly, yet unsparing hand, and conveys amusement while he exposes the foibles of human nature in the young, and in children of a larger growth: such teachings are often more effectual to restrain folly than would be the lectures of a whole college of learned professors.

**NELSON AT TRAPALGAR, OCTOBER 21ST, 1805.** Engraved by C. W. SHARPE, from the Picture by C. LUCY. Published by LLOYD, BROTHERS, London.

An engraving, intended as a companion to that from Delaroche's picture of "Napoleon at Fontenoy." Mr. Lucy's painting represents Nelson sitting in the cabin of the "Victory," on the eve of the battle; it attracted our attention in the Royal Academy exhibition of last year as a well-conceived and characteristic portrait of our great naval hero. Mr. Sharpe has ably retained, in his engraving, the solemn, thoughtful expression of the original.



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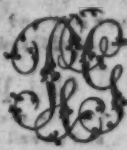
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